

# Américas

**MASTER OF SPACE  
& TIME** Alexander Calder  
captures motion in revolutionary  
sculpture

**NEWSPRINT FROM  
THE JUNGLE** Peru's sensa-  
tional discovery may solve Latin  
American paper shortages

**TOWARD CENTRAL  
AMERICAN UNION**

Five countries act as one

**LIFE-SAVING VIPERS**

A visit to Brazil's Snake Farm

**ACROSS THE BERING  
STRAIT** The first discovery

of America—12,000 years ago

**25** cents

Calder in his workshop  
building a mobile  
(see page 12)





# Américas

Volume 4, Number 4

April 1952

published in English, Spanish, and Portuguese

## CONTENTS

Page	
2	CONTRIBUTORS
3	TOWARD CENTRAL AMERICAN UNION Alberto Lleras
6	NEWSPRINT FROM THE JUNGLE Robert A. Levey
9	PARADOX SQUARE Evelyn R. Moore
12	MASTER OF SPACE AND TIME José Gómez Sicre
16	ACROSS THE BERING STRAIT Betty J. Meggers
19	CARIBBEAN HARVEST
21	ARGENTINA'S PIONEER LIBERAL Enrique Anderson Imbert
24	LIFE-SAVING VIPERS
28	POINTS OF VIEW
32	BOOKS
	LATIN AMERICAN BOOKSHELF Hubert Herring
	POTPOURRI OF FOLKLORE Richard A. Waterman
	HYBRID FAITH IN THE HIGHLANDS Mary G. Reynolds
37	OAS FOTO-FLASHES
40	PRESENTING OUR AMBASSADORS
43	RADIO AND RECORDS
47	KNOW YOUR NEIGHBORS?
48	LETTERS TO THE EDITOR
48	GRAPHICS CREDITS

### Published by

Pan American Union, General Secretariat of the Organization of American States, Washington 6, D. C., U. S. A.  
Alberto Lleras, Secretary General

### Editor

Kathleen Walker

### Associate Editors

George C. Compton  
Adolfo Solórzano Díaz  
Armando de Sá Pires

### Assistant Editors

Wallace B. Alig  
Luis E. Guillén  
Mary G. Reynolds  
Benedicta Quirino dos Santos  
Betty Wilson

### Layout & Typography

Presentation Incorporated

### Cover

Photo by José Gómez Sicre

Any material not copyrighted may be reprinted from AMERICAS, providing it is accompanied by the following credit line: "Reprinted from AMERICAS, monthly magazine published by the Pan American Union in English, Spanish, and Portuguese." Articles must carry the author's name.

Subscription rate of AMERICAS: \$3.00 a year for the English, Spanish, and Portuguese editions in the United States and Canada. Add \$1.00 extra for postage to countries outside the Postal Union of the Americas and Spain. Single copies 25¢.

## Dear Reader

What is a typical AMERICAS reader like? This is a question that crops up more frequently than the editors care to admit. In trying to serve a continent-wide audience, we are often assailed by disquieting doubts: Will this bore the Spanish Americans? Has that already been covered in Brazil? How will the U.S. reader react?

So we decided to make a direct plea to our readers, to ask you to give substance to the ghostly creation of the editors' imagination that is their conception of a typical reader. To help us please you, won't you fill out the following questionnaire and send it back to us? In a later issue, we'll let you know what we make of your answers.

- Inter-American affairs interest me:  
\_\_\_\_\_ regularly \_\_\_\_\_ occasionally.
- My interest is prompted by:  
\_\_\_\_\_ business  
\_\_\_\_\_ teaching  
\_\_\_\_\_ curiosity  
\_\_\_\_\_ study  
\_\_\_\_\_ travel
- The articles that interest me deal with these subjects (please number in order of preference):  
\_\_\_\_\_ personalities  
\_\_\_\_\_ education  
\_\_\_\_\_ travel  
\_\_\_\_\_ customs  
\_\_\_\_\_ language  
\_\_\_\_\_ sports  
\_\_\_\_\_ history  
\_\_\_\_\_ politics  
\_\_\_\_\_ literature  
\_\_\_\_\_ inter-American events  
\_\_\_\_\_ agriculture and natural resources;  
\_\_\_\_\_ public health and sanitation  
\_\_\_\_\_ music  
\_\_\_\_\_ art  
\_\_\_\_\_ movies  
\_\_\_\_\_ labor  
\_\_\_\_\_ economic subjects (trade, business, etc.)
- I read the following departments (number in order of preference):  
\_\_\_\_\_ Books  
\_\_\_\_\_ Points of View  
\_\_\_\_\_ OAS Foto-Flashes  
\_\_\_\_\_ Presenting Our Ambassadors  
\_\_\_\_\_ Contributors  
\_\_\_\_\_ Letters to the Editor  
\_\_\_\_\_ Know Your Neighbors?  
\_\_\_\_\_ Radio and Records
- In my opinion the best article AMERICAS has published is \_\_\_\_\_
- \_\_\_\_\_ My nationality  
\_\_\_\_\_ My occupation  
\_\_\_\_\_ My city  
\_\_\_\_\_ My state
- I would like to see more articles on \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

THE EDITORS

## CONTRIBUTORS



In "Argentina's Pioneer Liberal," ENRIQUE ANDERSON IMBERT tells us about the Argentine poet and political spokesman for the nineteenth-century romanticists, Esteban Echeverría. Dr. Anderson Imbert is himself a well-known Argentine novelist and literary critic. After receiving his doctorate in philosophy and letters from the University of Buenos Aires, he became professor of Hispanic American Literature at the University of Tucumán. Since moving to the United States in 1947, he has taught at Harvard and Princeton and is now on the faculty of the University of Michigan. Dr. Anderson Imbert has written three books of fiction; several volumes of essays and criticism; and a number of articles, including a previous contribution to *AMERICAS*, "Raconteurs of the Conquest" (October 1951 issue).



BETTY J. MEGGERS, shown with her husband and fellow-anthropologist Clifford Evans, Jr., offers evidence that this Hemisphere was originally populated "Across the Bering Strait." Just a few weeks ago she was awarded her Ph.D. from Columbia University. Her thesis: "Cultural Succession on Marajó Island" (the anthropological storehouse at the mouth of the Amazon). Both Mrs. Evans and her husband, who is now assistant curator in the Division of Archeology at the Smithsonian Institution, were members of the Lower Amazon Archeological Expedition sponsored by Columbia University and the Viking Press in 1948 and 1949. They are hoping to go on another South American junket next fall.



After graduating from Boston University, ROBERT A. LEVEY, who tells us about the promising new source of "Newsprint from the Jungle" in Peru, did movie advertising and publicity work, then served four years with the U.S. Army's field artillery (1941-45). He returned to Boston as a sports writer for the Hearst papers. Since July 1950 he has been concentrating on Spanish language studies at the University of San Marcos in Lima, and doing free-lance writing in the fields of medicine, agriculture, and economics. His articles have appeared in such publications as *La Hacienda*, *The Peruvian Times*, and the *Grace Log*.

The lead article this month, "Toward Central American Union," comes from a veteran Colombian newspaperman, ALBERTO LLERAS. Quite obviously, this *bogotano* savors the smell of printer's ink: he has worked on various papers in two countries and founded several publications of his own. He began his journalistic career at the age of sixteen in the Colombian capital with the newspaper *La República*, subsequently joined the staff of *El Tiempo*, then *El Espectador*. In 1926 he went to Argentina, where he worked for *La Nación* as well as other newspapers and magazines of Buenos Aires. Three years later *El Mundo* sent him to Europe as a special correspondent, then he returned to his home town as editor-in-chief of *El Tiempo*. In 1938 he launched what was to become a leading daily in Bogotá—*El Liberal*. His next publishing venture was a lively weekly news magazine, *Semana*, which first appeared in 1946. Finally, he started a new monthly on its way—a magazine called *AMERICAS*, published by the Pan American Union.



During her twenty-nine years in Panama EVELYN R. MOORE has had a chance to become thoroughly acquainted with Panama City's intriguing Santa Ana Plaza or "Paradox Square." Starting out as a cub reporter for *The Panama American*, she went on to become managing editor of McGraw-Hill's *El Farmacéutico* and woman's editor of the *Panama City Nation*. She authors a column for this paper, which she signs "Mary Juana." In addition to writing and performing her duties as wife of the Zone's Supply and Service director, she has been active in club work and has traveled to various parts of Latin America, gradually acquiring a reputation as one of the best known and liked *yanquis* in parts south. Recently the Moores got re-acquainted with home territory in a motor trip across the United States.

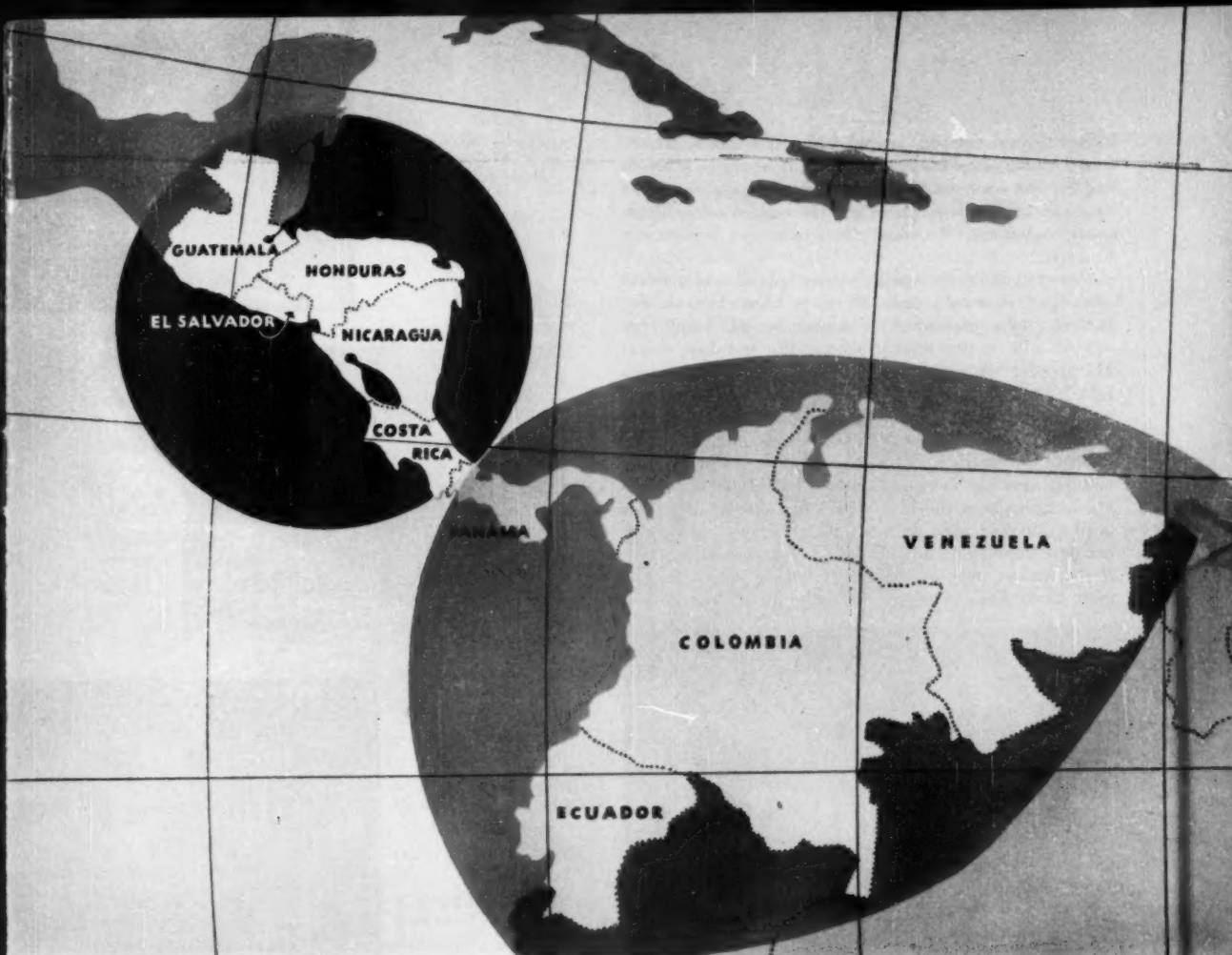
HUBERT HERRING, who opens our book section with a survey of what belongs in the Latin American corner of your library, has modestly left out an important volume—his own *Good Neighbors*, published in 1941. A career Latin Americanist, he has been the mainstay of the Committee on Cultural Relations with Latin America for nearly a quarter of a century, has traveled the length and breadth of the Western Hemisphere countries, and has written and edited a large number of books and articles on their peoples and problems. Since 1944 Mr. Herring has been teaching at Claremont and Pomona Colleges in California. Dr. RICHARD A. WATERMAN, associate professor of anthropology at Northwestern University, analyzes Juan Liscano's book on Venezuelan folklore studies, *Folklore y Cultura*. He has had considerable experience in folklore-gathering himself, notably in Puerto Rico, where he recorded folk music for an album in the Library of Congress series.

The Organization of American States is made up of 21 American nations—Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, the United States, Uruguay, and Venezuela. Dr. Alberto Lleras Camargo of Colombia is Secretary General; Dr. William Manger of the United States is Assistant Secretary General.

The work of the Organization of American States is carried out by the Inter-American Conference, which meets every five years in a different American capital; the Meetings of Consultation of Ministers of Foreign Affairs, which can be called by any State to study problems of a political nature, or when the peace and security of the continent are affected by a situation to which the Rio Treaty of Reciprocal Assistance is applicable; and the Specialized Conferences on technical aspects of cooperation. The permanent body representing the governments of the hemisphere is the Council of the Organization of American States, which meets in Washington at the Pan American Union building. This Council, composed of a representative from each of the 21 American States, has three technical organs—the Inter-American Economic and Social Council, the Inter-American Council of Jurists, and the Inter-American Cultural Council.

The Pan American Union not only acts as General Secretariat of the Organization, but also carries out many projects of international cooperation in the juridical, economic, social, and cultural fields within the spheres of the respective Councils. The General Secretariat helps in preparations for the Inter-American Conferences, acts as custodian of their documents and archives, serves as depository of instruments of ratification of inter-American agreements, and reports to the Council on the activities of the Organization. Besides *AMERICAS*, a monthly magazine on inter-American affairs, the Pan American Union also publishes the *Annals of the Organization of American States*, an official quarterly which records the documents of the Inter-American Conferences, the Meetings of Consultation, Council, and the other agencies of the Organization.





*Economic part of Greater Colombia (shaded area) is one model for regional action in Central America (black circle)*

# TOWARD CENTRAL AMERICAN UNION

**An international organization links five countries that once were one**

**Alberto Lleras**

IF THE PEOPLE'S WISHES were always fulfilled, there would be four fewer nations in the Western Hemisphere today. In their place would be a Republic of Central America important enough to affect considerably the relative positions of the American states.

Among the twenty-two countries of this part of the world, that hypothetical nation would be eighth in population—only the United States, Brazil, Mexico, Argentina, Canada, Colombia, and Peru would have more people. With 7,360,340 inhabitants in an area of 136,900 square miles, it would have the fifth greatest population density—

42.1 per square mile. In terms of tonnage it would be the Hemisphere's fourth largest producer: its exports would rank ninth in dollar value, its imports, tenth. It would be the New World's biggest producer of bananas, and only Brazil and Colombia would top it in coffee production. It would be fourth in corn and beans, tenth in rice. As a cattle raiser it would stand ninth, with about four million head. Merely maintaining the current budgets of the five member republics would give the new state eleventh place on the expenditure scale, but its gold and foreign-exchange resources would place it ninth, after the

United States, Canada, Brazil, Cuba, Venezuela, Argentina, Uruguay, and Mexico. In short, it would be a nation midway between the biggest and most highly developed countries of the Hemisphere and the smaller ones. Statistically speaking, it would be similar to present-day Colombia.

However, the new republic's geographical and political unity *per se* would radically alter these figures. For example, take population. The number of people per square mile varies widely among the member states: El Salvador has 217.8, while Honduras and Nicaragua have only 23.1 and 18.4, respectively. Without barriers to check the natural flow from overpopulated to underpopulated zones, not only would the economic situation improve perceptibly, but the population could increase without creating insoluble problems. Free movement of goods throughout the area would step up the volume of production and raise export figures. Simply eliminating needless duplication would make money available (even if the budget only equaled the total of today's five) to meet the region's development needs—providing schools,



Salvadoran President Oscar Osorio (third from left) and Foreign Ministers display Organization of Central American States emblem

roads, and electrification; improving public health, agricultural methods, and so on. Thus it does not seem rash to predict that, if formed, the hypothetical nation would not remain long in the relative position given it by the combined statistics of the five member countries.

The interesting thing is that even a foreigner can talk along these lines without upsetting the inhabitants of the five Central American republics. He can be sure they are all in accord with the basic idea of union. In Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, the desire for union is unanimous. Constitutions, laws, and documents record it officially, and people themselves are enthusiastic. Moreover, the rest of the American world wants to see this union achieved, and, although it could be said that outsiders have no right to express opinions on this private problem, no writer or traveler can hide his disappointment that there are five republics where he thinks there should obviously be only one. It would be pointless to cite examples showing that no such thing could happen elsewhere, even if a similar situation could

Foreign Ministers sign OCAS Charter. Right: Mario Echandi Jiménez of Costa Rica



Roberto Canessa of El Salvador



Manuel Galich of Guatemala



J. Edgardo Valenzuela of Honduras



Oscar Sevilla Sacasa of Nicaragua

be found. That nation has already existed, with varying fortunes. In fact, a unified Central America was the original arrangement; paradoxically, it is the more durable division into five independent states that is provisional. Even juridically, the breaking apart of the union was considered by all the states as an unfortunate and temporary arrangement.

A constant struggle to re-establish the Republic of Central America has dominated the history of the five states. All five believe they have tried their utmost on one occasion or another, but for this very reason they pay less attention to the new circumstances that may make the present time more propitious for fulfilling what we might correctly call their "manifest destiny." So the creation of the Organization of Central American States may be, without its sponsors saying so and perhaps without their expressly intending it, the surest road toward re-uniting a state split up by adverse circumstances.

The new Organization, which is modeled on the OAS, can take a fresh look at the present situation, noticing how the world and, more specifically, Central America have changed since the last time a union was attempted. It is fortunate that none of the old procedures are being tried and that the new agency is little concerned with purely political matters. In that field lie the chief dangers and the principal reasons for past failures. Perhaps an over-all movement that produces closer Central American cooperation and makes use of all the active unifying forces could eventually lead, without undue difficulty, to the ultimate result implied in the first clause of the Charter of the Organization of Central American States: "Whereas the Central American republics, separated sections of a single nation, remain united by indestructible ties that should be used and consolidated for the common good. . . ."

Last October, the foreign ministers of the five republics drew up the Charter in San Salvador. Before the end of the year, it was ratified by all and came into force. The five countries' aim in this undertaking is to strengthen the bonds between them; to provide for mutual consultation in order to maintain friendly relations in their part of the Hemisphere; to avert discord and insure the peaceful solution of any conflict that does arise; to assist each other; to look for joint solutions to their common problems and promote their economic, social, and cultural development by cooperative action.

The principles of the new Organization are those of the United Nations and the Organization of American States, and the Central American governments simply reaffirm their faith in them. OCAS organs are the occasional meeting of the presidents of the five republics; the meeting of foreign ministers, to be held ordinarily every two years, with extraordinary sessions convoked when necessary; the occasional meeting of ministers of other administrative branches; the Central American Office; and the Economic Council.

These organs are principally for purposes of study and, whenever possible, for making decisions. Their major resolutions will have to be unanimously approved. There is nothing in the twenty-two articles of the Charter

that is binding or that might give rise to disputes or cause uneasiness in any of the five countries. Nor is there anything decisive. The Charter is capable of producing union, but if its only result is a systematic study of the present degree of cooperation among the peoples of Central America, it will have served a useful purpose. It is not a radical document, and for that reason does not contain the seeds of failure that appeared in previous attempts. The Organization may turn out to be ineffectual,



*Gen. Francisco Morazan, president of the first federation from 1832 until it broke up in 1838*



*José Matias Delgado, patriotic priest who was Father of Central American independence from Spain, achieved in 1821*

*Manuel José Arce, chosen first president of earliest Central American Federation, 1825*

but it will in no way be harmful. Perhaps this is the best solution. Many are openly skeptical, but others think this effort, which does not have the romantic flavor of its predecessors, is the most serious and effective of all.

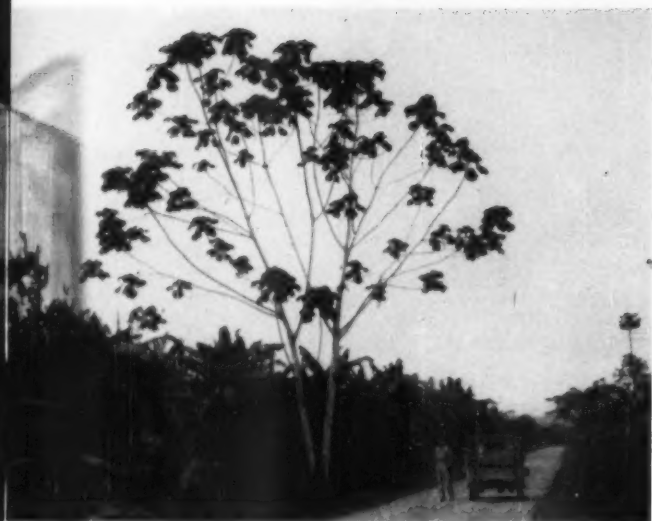
Almost all past attempts could be used to predict the failure of the new endeavors. Federation, confederation, a union of three states, a Central American Court of Justice, have all been tried, and, unfortunately, even violence has been used in the cause of unity. People have

*(Continued on page 38)*

# Newsprint

## FROM THE JUNGLE

Robert A. Levey



Lone cético tree on highway from Huánuco to Pucallpa is symbol of Peru's plans for manufacturing own newsprint

A FEW YEARS AGO, the price of the big rolls of imported newsprint that swung out of the holds of freighters onto the docks at Callao for Lima's daily papers was around \$135 per long ton at the port of origin. Today, the same product, after passing through the hands of brokers and agents and subject to the whims of a fluctuating market, has been quoted as high as \$340 a long ton, an increase of almost two hundred and fifty per cent.

Papers that have long-term contracts with the mills, of course, pay less for their newsprint than those depending on brokers for their supply of the scarce commodity. But the prices of all newspapers have changed twice during the past year, and a third increase is expected soon.

Actually, this stratospheric condition in the newsprint market need not exist at all in Lima, and the answer lies at Peru's back door, in the vast green region known as the *selva* sweeping back from the eastern slopes of the Andes. The government-owned *Corporación Peruana del Amazonas* (Peruvian Amazon Corporation, now absorbed by the *Banco de Fomento Agro-Pecuario*, or Agricultural Development Bank) sees a solution in the wood of a pallid tropical tree locally called *cético*. This tree, which

grows in almost weedlike profusion on the banks of rivers, clustering on sand bars, and in the constantly flooded lowlands of the *selva*, especially along the Amazon and its tributaries, the Marañón and Ucayali, is the raw material for the beginning of a national newsprint and woodpulp industry.

Several closely related species of the genus *Cecropia* share the name *cético*, and dozens of other names in the countries where they are found. *Cecropia* is the shake wood or trumpet tree in Jamaica; *yagrumo* in Cuba; *yagrumo hembra* in Puerto Rico; *bois trumpette* in Haiti; *chancarro*, *coilótapolo*, *guarima*, *guarumbo*, *ix-coch*, *saruma*, *trompeta* or *xcoochlé* in Mexico; *igarata* or trumpet in British Guiana; *serúngu* or *kokua-kra* in Costa Rica; *guarumo*, *orumo*, or *yarumo* in Colombia; *guarura* in Venezuela; *arvore de preguica*, *embauba*, or *imbauba* in Brazil; *umbaubeira* in Paraguay; *ambahú*, *ambaiba*, or *ambati* in Argentina; and in Peru is sometimes referred to as *tacona*, *tacuma* or *umbauba*, as well as *cético*.

In *Woods of North Eastern Peru* Llewellyn Williams pictures it as a "small or medium size tree, with hollow, whitish, smooth and slender trunk. The leaves are very large, peltate, deeply lobed, clustered at the end of a few stout branches; stipules large and deciduous." The stems are hollow between the nodes and the upper part of the branches and are usually inhabited by colonies of pugnacious ants, which feast on you hungrily and painfully if you touch the tree. Strangely enough, these busy insects do no damage to the wood, although the trunks are perforated by innumerable holes leading to their passageways. The leaves, which look as if some large animal had taken huge bites out of them, are silvery-white underneath, in marked contrast to the green above, and are a colorful sight in the early morning or at sunset. Besides material for pulpwood, the tree provides bark fiber for oakum and native cordage and latex for medicinal uses.

Although designated botanically as a hardwood, *cético* actually is soft and not much heavier than balsa, the lightest wood known. It is one of the fastest-growing pulp trees, shooting up to a height of thirty feet or more in the space of three years, its trunk reaching a diameter of ten to twelve inches. It quickly invades clearings, and pure stands are conspicuous among other tree varieties in Peru's tangled timberlands.

While one of the major reasons for the swing to a domestic newsprint industry is the high cost of imported



paper, the Peruvian Amazon Corporation has had a pulp program outlined for some time. Since it came into existence through a government decree on July 19, 1942, for the purpose of developing the riches of Peru's jungle regions, this agency has launched a variety of projects, including a long-range rubber production program; studies of dehydration of bananas for use as a confectionery and flour; the extraction of edible oil from Brazil nuts; and the improvement of river transportation, using shallow-draft diesel-powered boats of fifty-ton capacity to replace rafts and small craft.

With the idea of establishing a pulpwood industry and checking the outflow of needed dollars, the Corporation recently completed a study that is expected to

vian Amazon Corporation. One was to continue the experiments in foreign laboratories and mills. The other called for installation of a pilot plant at Iquitos, Peru's gateway to the Atlantic on the upper Amazon and, incidentally, in the heart of the *cético* country. Private enterprise has been invited to participate, and local investments are anticipated. Foreign capital has been attracted by the favorable results, and the Bank of Paris and the Low Countries has decided to finance the first phase of the industry, designating two French firms, Locomotive Batignolles Chatillon and Ateliers Neyet-Beylier, to continue the experiment. This has apparently met with the approval of the Peruvian Minister of Finance, avoiding the delay that would have been involved



*The fast-growing pulp trees mingle with banana plants in jungles of the Amazon valley*



*River boat carries *cético* logs. Iquitos pulp will probably be shipped down the Amazon, through Panama Canal to Peruvian coast*

save the country millions of dollars annually. Two years ago, its officials and technical staff made a survey of the paper-pulp possibilities of *cético* with the Cellulose Development Corporation, Ltd., an English firm well known for industrial research in this field. After encouraging results were obtained in laboratory tests, a shipment of logs was sent to the Giacomo Bosso paper mill in Turin, Italy.

The pulp from the pale Peruvian tree turned out an acceptable sample of newsprint, and when an edition of the Italian newspaper *Gazzetta del Popolo* reached the newsstands of Turin in April 1950, bearing the notation, "Printed on paper made from Peruvian *cético*," it caused quite a flurry in Lima. Afterward, a few tons of the first paper made at the Bosso mill were shipped to the Peruvian capital and distributed among the leading dailies to demonstrate that it was equal in quality to the imported product. A comparison showed little discernible difference.

At that time the Cellulose Development Corporation recommended two methods of starting the venture, according to Mr. Ramón Remolina, manager of the Peru-

in holding up the work until the Iquitos plant was designed and built. Forty-eight tons of *cético* logs were shipped to Marseille this past September for the French firms to use in processing tests to aid in the design of machinery. Experiments in this direction are expected to be completed in April or May of this year, when the Bank of Paris and the Low Countries will submit a final proposal to the Peruvian Government.

Mr. Jean-Laurens Delpeach, director of the Batignolles Chatillon firm and director general of the Locotracteurs Diesel S.A. company of France, recently visited Lima to confer with the group doing the *cético* groundwork. With chemical engineer Alfredo Mastrókalo, chief of the Amazon Corporation's technical staff, he went to the Iquitos area to survey the proposed plant site in regard to the location of *cético* trees and the availability of water and electric power. A detailed report will be submitted shortly, and a contract is expected to be the outcome.

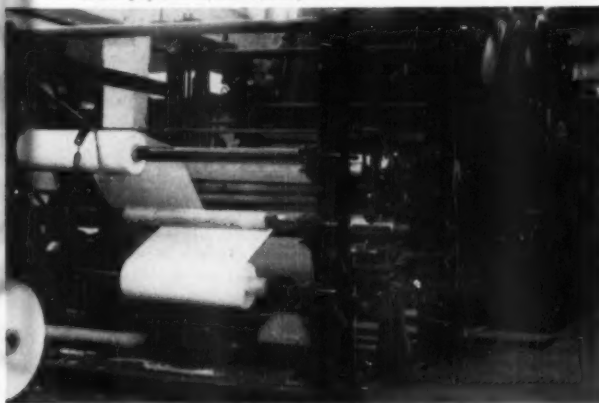
The mill is scheduled to be in operation within two years after the contract is signed. The location selected



*Sections of cético logs show the fibrous structure of the wood that is new source of paper*



*Cut cético awaits processing in manufacturing tests at Giacomo Bosso paper mill, Turin, Italy*



*Sample cético paper being finished in Italy is almost indistinguishable from ordinary newsprint*



for the plant is on government-owned property between the Nanay and Amazon rivers, some five miles below Iquitos. Since an abundance of water is a requirement in the manufacture of newsprint, the selected site, with a constant flow of clear, fresh water from the Nanay River and an outlet on the brown, silt-laden Amazon, is considered a happy choice. The estimated cost of this plant with all equipment is around US\$4,500,000.

A recent market survey to determine present consumption needs and potential markets in Peru indicated the need for factories making both newsprint and other types of paper. The proposed Iquitos plant is expected to turn out six thousand tons of pulp a year, but more than that will definitely be required in view of Peruvian industrial expansion. For this reason, another mill has been recommended for the northern coastal area. It would use six thousand tons of rice hulls and waste bagasse from sugar cane, both available in its own area, as well as the mechanical pulp from Iquitos, to manufacture newsprint. According to present plans, the initial production will be adequate for local needs, some twelve hundred metric tons annually. Later, with enlarged facilities, Peru plans to export newsprint to France and other countries.

The Iquitos mill will employ around six hundred workers plus three hundred more to cut and transport the logs. By the time the paper reaches the presses of Lima's newspapers, the cost per metric ton should come to around \$110.00 to \$120.00 per metric ton, considerably lower than for any imported newsprint.

Although large stands of *cético* in the Iquitos area point to a virtually inexhaustible stock, plans are already under way for reforestation. Engineer Mastrokalo explained that the trees would be harvested like any crop and seeds planted, assuring the mill a constant supply.

Nationally manufactured paper for industrial and other uses has been made in Peru for some time. Anything that resembled newsprint, however, was an imitation variety and in negligible amounts. Since 1938, W. R. Grace and Company has been producing paper at its Paramonga mill, at the ancient site of a fringe of the pre-Inca Chimu Kingdom, using the bagasse left over from the making of sugar. This paper goes into the fabrication of bags for Peru's sugar, flour, salt, cement, lime, and mineral industries, smaller sacks for store use, colored wrapping paper, corrugated board for boxes, and a limited amount of "emergency" newsprint.

Other Latin American countries, too, are working to meet their own newsprint needs in the face of the world shortage. A method developed by engineer Joaquin de la Rosa gives promise of a successful Cuban industry also using bagasse, which now is used principally as fuel in the island's sugar mills. Both bagasse and hardwood trees figure in Venezuelan plans. Argentina and Chile expect to have new mills in operation soon, and other countries are showing interest in the idea.

With its humble *cético* tree, Peru may make a major contribution to the problem of finding paper on which to report the world's news to Hemisphere readers.

*The final product as Peru will deliver it: rolls of the trial newsprint made at the Giacomo Bosso mill*

*Men, political talk, and  
shoeshine boys hold monopoly  
on Santa Ana's benches*

## PARADOX SQUARE



**Panama City's Santa Ana Plaza  
has known wealth and poverty,  
sidewalk philosophy and revolutions**

**Evelyn R. Moore**

WHENEVER A LATIN AMERICAN passes through Panama, he is pretty sure to ask, "Where is Santa Ana Plaza?" For Santa Ana's fame glows among Panama's sister nations as the symbol of independent ideas, of dissent from official decree. It personifies youth in revolt against tradition, the last stand of the have-nots against the haves.

Santa Ana's many paradoxes date back to the merchant who won nobility as a reward for building its church for the very poor. Even the square's location proved a paradox. Placed outside the city walls in the seventeenth century, by the twentieth it had become the pulsing heart of the Republic. It has been the meeting-place of Panama's most cultivated thinkers—and of her most uncouth citizens. Among its benches, sacred to the male sex, stands the only statue that has been erected to honor a Panamanian woman. Under its storied bell tower, close by the shop specializing in pictures of the galaxy of Heaven's saints, subversive pamphlets are hawked about and the most radical doctrines digested as everyday fare.

Typical of the paradox of Santa Ana Plaza are three news items about it gleaned in a single weekend last July

from the front page of the *Panama Star & Herald*. One called the faithful to a religious procession in honor of Saint Anne, the mother of the Virgin. The second reminded patriots to meet at Santa Ana Plaza for a pilgrimage to the tomb of a dead political leader. The third reported that marijuana had been found planted among the shrubs in this selfsame versatile plaza.

In the early days, Santa Ana was a simple hermitage, the home of Brother Gonzalo, a once-wealthy Portuguese merchant. He had been captured by pirates, who stole his gold and murdered his slaves. He took the sparing of his life as an omen, and became a religious hermit. Brother Gonzalo's prophecies were famous in Old Panama, and one—that the proud city would be destroyed by fire—came true. After Henry Morgan left it a smoking ruin, Brother Gonzalo urged the move to the city's present site; to prove his good faith, he led the way by building his hermitage and planting his fruit trees on the spot where Santa Ana now stands.

The new city was formally laid out in 1673. All the other churches and convents were assigned space close

together on the tip of the rocky peninsula that had been chosen as a natural fort against pirate attack. Then a stout wall with moat and drawbridge was built from shore to shore. "Outside the walls" and surrounded only by the raffish thatched roofs, stood Brother Gonzalo's Santa Ana, a shelter for the downtrodden as well as for travelers who were unfortunate enough to arrive in the evening after the gates had clanged shut.

In the building of Santa Ana's present church lies the plaza's first recorded paradox. By 1750 the original flimsy wooden structure had sagged perilously. Only once a year, on Saint Anne's Day—July 26—did the city's dignitaries deign to visit the humble parish. In 1751 Governor Manuel Montiano was so horrified by its rickety state that he called a meeting to discuss a remedy. Officers of Crown, Church, and Army, and a horde of poor parishioners attended.

Enthusiasm for a new building was enormous. The people of the parish held raffles and took up collections. But they were poor folk, and barely three thousand pesos were obtained.

The first angel was Bishop Luna y Victoria, brilliant son of an illiterate charcoal burner, himself born a *santanero*, as Santa Ana's parishioners are called. The good bishop provided bricks, scaffolding, and workers, and came daily to rekindle the people's ardor. Other men of substance gave smaller amounts, while those with empty pockets carried stones or sawed lumber. Nevertheless, the work lagged, and by 1754 it had stopped, with the unfortunate contractor more than fourteen thousand pesos in the hole. According to his own testimony, he lost health, wealth, "even my honor and my good reputation," in that Christian enterprise.

On September 2, 1754, leading parishioners petitioned the King for money to finish their church. The King sent their request back to Governor Montiano for comment. He replied that more than thirty thousand pesos were needed, and that Don Matheo de Izaguirre, a wealthy trader and captain of militia, had offered to provide it. But the amount seemed excessive for one purse, and he prayed the King's assistance.

There is no record that the King granted this aid. However, the finished church was blessed on January 20, 1764. Shortly thereafter the clever captain became Count of Santa Ana, an achievement no doubt worth more to him than his money.

Success must have gone to the new count's head, because he broke ground for a stately home near the new church. The upper floor was planned as his residence, and the space below was to store his merchandise—mules and slaves. But he built on land that had been specifically reserved to provide open space before the city walls for better defense. Before he could finish the job, Madrid sent a stern order to desist. Even a parvenu count must obey the King, and the stately home, unfinished for many decades, has never sheltered anything more imposing than small shops and cheap rooming houses.

By the time the Count of Santa Ana came into his title, Spain was on the downgrade. The eighteenth century saw England, France, and Holland lording it over the one-

*In 1851 view, Santa Ana Church (foreground) stands outside city walls along with a few houses*



*By the 1880's, Santa Ana neighborhood had become a suburb, Panama Railroad had appeared (at left)*



*Santa Ana's tower and seventeenth-century bell brood over statue to Amelia Denis de Icaza, poet of the people*

*New benches and flasky kiosk brighten the plaza, but its old buildings remain*



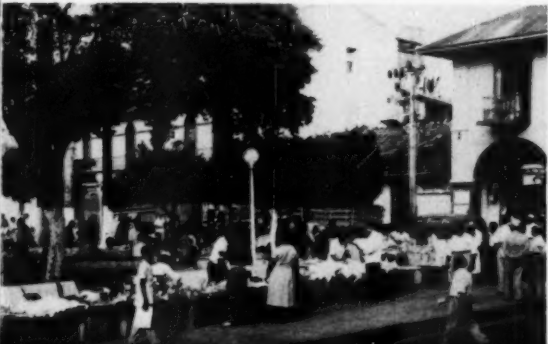




*Air view looking in over the Bóvedas seawall and the old city toward foot of Ancón Hill*



*The plaza as it looked when José Llorente held jovial court on its benches, in early years of the Republic of Panama*



*When shopkeepers complained of street vendors' competition just before Christmas, peddlers moved their wares to Santa Ana Plaza and did a rushing business*

time sovereign of Europe, and as her prestige dwindled at home, her American colonies suffered increasing neglect. Enemy pirates, for months based in the neighboring jungles of Darién, and even on Taboga Island, roamed the seas, fighting an undeclared war against Spain. In the end the colonies revolted and won their independence. But meanwhile Panama had fallen from the status of a key city in Spain's colonial system to a neglected outpost of Greater Colombia. The convents were half empty; streets and houses deteriorated; the city wall began to fall apart. Though its gates continued to close at nightfall, there was less and less distinction between the haughty folk within and the humble Santa Ana parishioners outside.

During the nineteenth century, fire and sword were Santa Ana's twin destinies. Fires occurred daily in a city where kerosene, candles, and charcoal furnished all the light and fuel. Santa Ana parish's thatched roofs were especially vulnerable. Occasional conflagrations could not be stopped, and the records of two centuries list one big fire after another. Finally, on August 9, 1854, Santa Ana Church, already scorched and with its foundations weakened, was swept by a blaze that tumbled its tower and left it in ruins. Meanwhile, a strong anti-clerical faction ruled Colombia, and not until 1889 did the "state of the Nation" enable the *santaneros* to rebuild their church.

Revolution was the second evil. Santa Ana Church stands on a slight rise of ground, higher than any within the city walls. When the walls crumbled, a force barricaded inside the massive church could dominate them and the helpless city beyond. While pirates were a menace, the walls were guarded and kept in strict repair. But the last pirates departed in 1810. After independence from Spain in 1821, there was no longer any need to fear them. So the walls toppled.

Then came civil war. It has been said that nineteenth-century Colombia suffered fifty-three revolts in fifty-seven years. The "ins" were entrenched inside the city, so what more natural for the "outs," whoever they might be, than to seize the church and the count's unfinished mansion as vantage points for attack? A French observer wrote in 1849: "Once the discontented have stirred up the trouble, the insurrectionists seize arms and occupy Santa Ana Plaza and its church. Their fire disperses their adversaries in a few moments, and the city is taken."

And later: "The church and the house, which remains unfinished, today serve as fortresses for the common people and assure their victory, especially since the city walls have been demolished and the moat filled in. . . . The ruins of the church are imposing for their mass, their somber view and severe aspect. Of most interest are the remains of fortifications raised suddenly to hold a site; the loopholes, and the thousand pockmarks and peeling made by cannonballs and shot. The monument, raised under the invocation of a God of love and peace, is the center of the bloodiest combats between brothers and fellow-citizens. Precious blood, spilled to impoverish the country and resulting in good only for a few ambitious men. Luckily, these convulsions are short-lived;

*(Continued on page 41)*

# MASTER OF

## Alexander Calder captures motion in unusual sculpture

José Gómez Sicre

"ONLY CALDER can make a *calder*," a New York critic observed, commenting on the latest exhibition of that extraordinary artist's work. Meanwhile *calderists*, with recognized names or in the anonymity of the almost assembly-line production of imitations that have invaded the market, blossom on all sides.

"Mobiles" have captured the public's imagination and are to be seen in profusion in interior decorators' shops and even in serious art galleries, in all sorts of materials and sizes. But it is no longer a question merely of reflections of his artistic discoveries in the work of more or less honorable followers or in the mass-produced imitations. His influence has extended to commercial design as well as to house furnishings and, as generally happens with innovations, his work is the butt of many a cartoon in popular magazines. Seldom has a new form won such unanimous enthusiasm and general acceptance within such a short time.

Although Alexander Calder has been building his sculptural devices for around twenty-five years now, only in the past decade has recognition of his art spread from

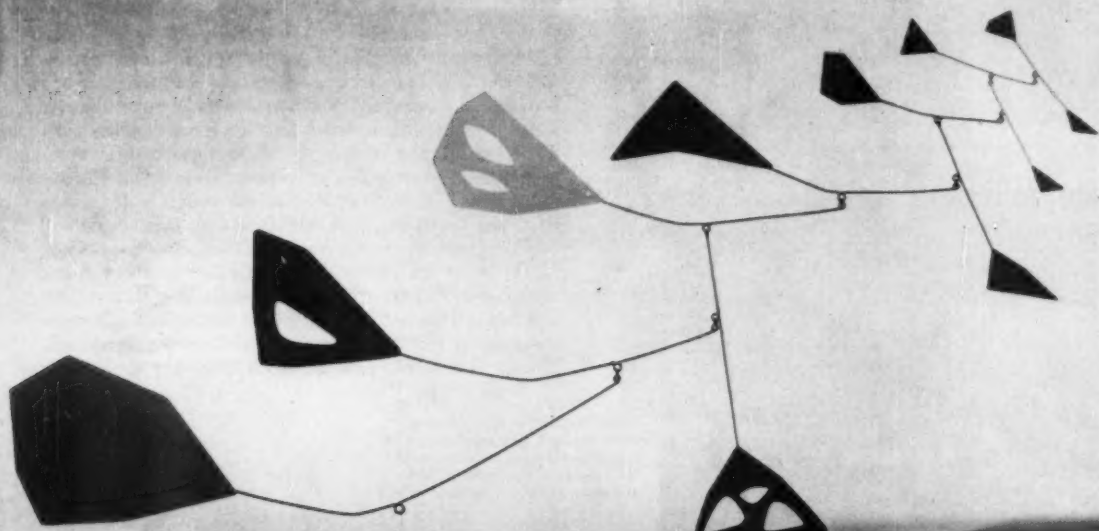


*Calder surveys the "jungle" of his Connecticut workshop*

the little intellectual groups that always recognized him as a key figure in American art to the public at large. Of course, some people don't take to it. The *New Yorker* reported this comment overheard at a mobile-ized Dallas department store: "If they think they're going to catch flies with *those*, they're crazy." But even its critics admit his work has a peculiar charm and fascination.

On a recent trip through Europe I noted the respect with which Calder is mentioned in many different places.

*1950 Calder mobile made of sheet aluminum and steel wire will twirl fantastically with a little breeze*



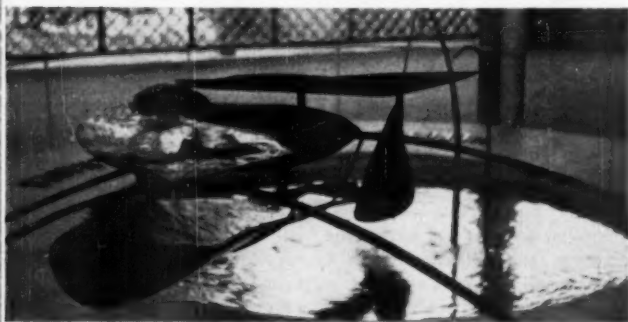
# space

## & TIME

In Brussels and in Vienna, exhibitions of his work were proclaimed in street advertisements as attractions of interest to everyone. Amsterdam's Steijdelik, the municipal museum, displays a beautiful Calder mobile over its central stairway. In the most advanced art centers in Paris, a city that shows a systematic indifference to everything coming from America, Calder is considered one of the great contemporary creators, and in exhibitions and anthologies his work is shown along with that of the most

Miró mural and Picasso's extraordinary large painting *Guernica*, done especially for the occasion.

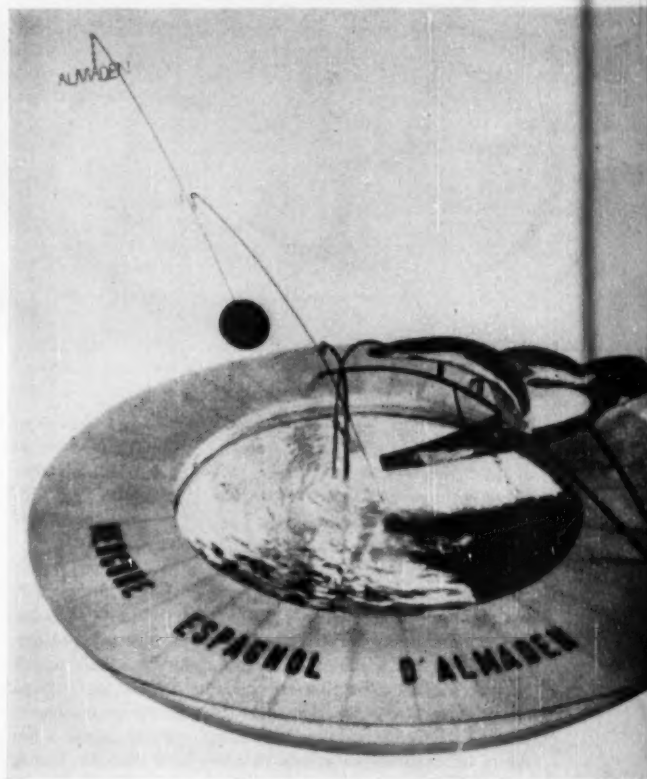
Outside the United States, Calder is also known in the other American countries. A show of his work in the São Paulo Art Museum a few years ago delighted Brazilian critics and public alike. Until it was sold to a private owner a short time ago, one of Calder's large mobiles hung in the ballroom of the Hotel Avila in Caracas, harmonizing majestically with the mountainous



*Liquid mercury flows around Calder-designed fountain built to advertise Almadén mines' product in Spanish Republic's pavilion at 1937 Paris International Exposition. At right, overhead view of the whole fountain*

conspicuous masters of modern art. Just recently he was commissioned to do sets for a play that will star Gerard Philipe, and as this article appears, he is in France working on that project.

Nor is this the first time he has been called upon for work in that country. In 1937 the architects of the Spanish Republic's pavilion at the Paris International Exposition asked Calder, then in the French capital, to design a fountain to advertise the mercury the beleaguered government had for sale from the famous Almadén mines. Using elements that bounced the liquid metal about and splashed it finally into a large receptacle, he scored an unprecedented success—at a time when his name was still comparatively unknown and despite the fact that his design had to compete under the same roof with a Joan



grandeur of the surrounding landscape.

But success and international prestige have not changed one whit Alexander Calder's simple, good-natured manner. His achievements have not been accidental. He has spent nearly thirty years working ceaselessly at his art, maturing inch by inch, unhurriedly, a personality that has made itself felt without fuss or publicity stunts. Calder won the position he occupies today among contemporary creators without violence, solely with his constancy and absolute devotion to an idea.

Born in Philadelphia, "Sandy" Calder was twenty-one when he graduated from Stevens Institute of Technology in Hoboken in 1919. His manual dexterity helped him to specialize in various branches of the engineering profession in a number of different posts during the next three years. The son and grandson of sculptors, he felt a growing interest in art, as a sideline. In 1922, he entered night school in New York to learn drawing.

Around 1924 he no longer felt like making his living as a mechanical engineer and took a job as a staff artist for the old *National Police Gazette*. He began to make a name for himself with his humorous illustrations in the



*Tumblers from the Circus Calder made while studying sculpture in Paris in 1926-27*

*Gazette's* pages. On one occasion he did a full-page picture of the circus, a subject he was later to turn to again in his sculpture. During his work on the magazine he sometimes felt a sort of atavistic force impelling him toward sculpture, and various wood figures remain from his first flights into the three-dimensional field.

In Paris, where he went to study in 1926 and 1927, he began the formal study of carving with the Spanish sculptor José de Creeft. A product of that first sojourn in the French capital was his *Circus*, an animated collection of figures made of wire and other materials which became a great attraction for the small intellectual groups of the day. The *Circus*, presented sometimes in his workshop, sometimes in his companions' garrets, opened the doors of progressive artists to him; men like the Dutch



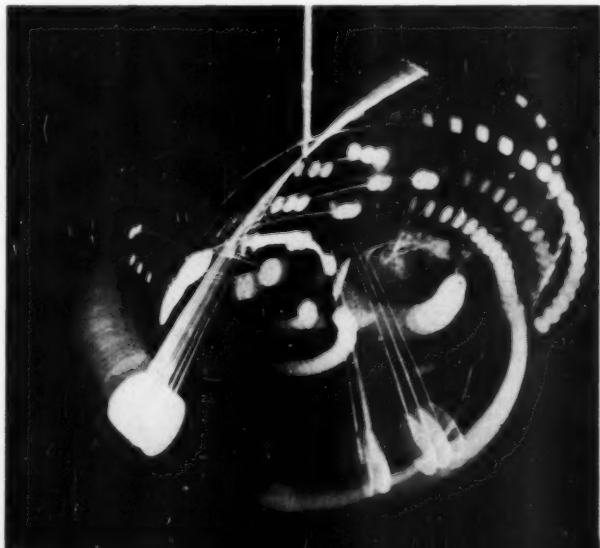
*New York's Museum of Modern Art commissioned this 1939 mobile, Lobster Trap and Fish Tail, for its main stairway*

Piet Mondrian and Catalanian Joan Miró were to be very important in the later development of his work.

Calder still has his *Circus*, but seldom displays it except to gatherings of his friends. A moving picture was recently made, showing this masterpiece of puppetry in all its splendor. The bold, gay figures—embryos of the later mobiles—move with extraordinary grace, but their motions are confined to imitation of nature.

These were his first playful applications of dynamics. The animated toys were to give him the idea of exploring the field of sculpture-in-motion and lead him to more abstract works that would reveal possibilities he never suspected when he was having the fun of creating his *Circus*.

For several years Calder experimented with various materials in static sculptures, achieving magnificent effects with the use of wire. He made a series of portraits and





compositions in wire that were exhibited in Paris and Berlin in 1929, when he made a second voyage to Europe, this time staying two years. The various directions European art was taking in 1930 spurred him to explore new artistic territory. He leaned heavily on Miró's fluid, "automatic" line, full of humor, and the formal, almost mathematical severity of Mondrian, and through them he discovered his own personality.

Long before, many artists had been preoccupied with movement, or the time factor, which was coming to be a fourth dimension in art. The Italian futurist group, which emerged in World War I as an offshoot of cubism, had tried to extend its predecessors' formal analysis, making it a dynamic expression. The only means its members possessed for capturing the time dimension was composition that indicated movement and simultaneous action. Futurism, whose vogue coincided with the rise of Fascism in Italy, continually praised mechanical civilization and made favorite subjects of locomotives, the automobile, transatlantic steamers, and even bicycle races. Its leaders, stimulated and inflamed by Marinetti's bombastic rhetoric, lacked the quality to leave lasting works.

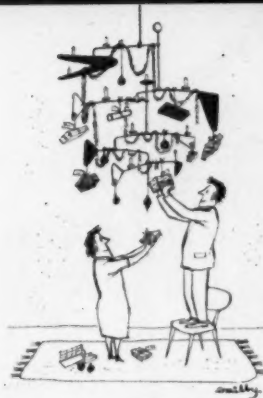


*Steel stabile,  
Loop on Platform,  
as it looks on  
snow and (below)  
in artist's sketch*



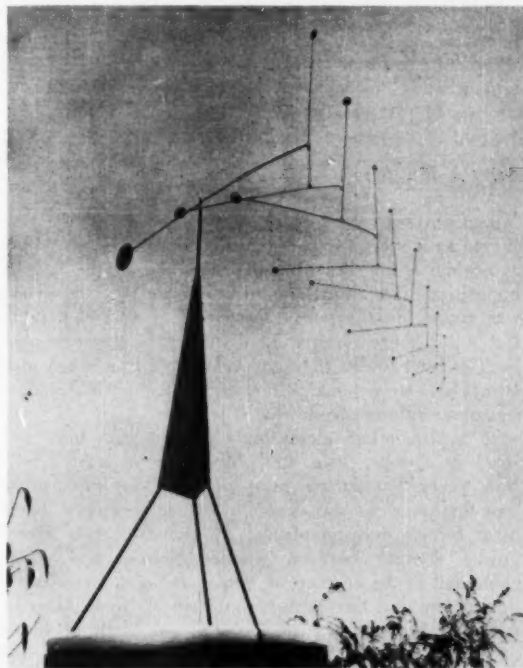
Instead we find a series of experiments, none of which can be ranked with the definitive cubist works of Braque, Picasso, and Juan Gris, which they took as their starting point. Duchamp employed his cubist technique in the famous *Nude Descending a Staircase*, which caused a sensation in France and the United States. In it the laws of motion were graphically displayed. Duchamp also experimented with three-dimensional moving objects, but he did not follow up this idea. The Russian constructivists Gabo and Pevsner likewise proclaimed the dynamic possibilities of their abstract objects, but they were more interested in geometric effects achieved with materials of various textures. The Hungarian Moholy-Nagy similarly poked around in this field, but without reaching definite results.

Art always reflects, and sometimes anticipates, the thinking of the times, and these attempts to include move-



*How London's Punch  
sees the Calder  
influence at  
Christmastime, after  
London exhibit in 1951*

ment in painting and sculpture—whether by simulated representation or as direct motion of parts—were a result of the new paths opened by science at the beginning of this century. Through his creative intuition, Calder was able to give this new conquest of contemporary art a mature personal expression, in a way that is permanent and substantial. A *calder*, whether a mobile or a "stabile," is something that can be recognized today as having a quality of its own, independent of any influence the artist has felt. In addition to its fascination and expressive



*Calder mobiles are used in outside decoration too. This one suggests a radar or super-television antenna*

power as a work of art, we can point to its North American flavor, the fresh sap of the new country that nurtured it.

For some time I had been curious to see the studio of this magician, this composer of restless forms. On a recent trip to New York I made arrangements to visit the artist at his Roxbury, Connecticut, home. Calder was

*(Continued on page 44)*

# ACROSS THE BERING STRAIT

The first discovery of America  
—12,000 years ago

*Map shows general route early hunters presumably followed from Asia to America and sites of archeological proof*

**Betty J. Meggers**

MODERN AMERICANS look upon the discovery of the New World as a recent event—one that took place 460 years ago when a few brave men, proceeding in the face of opposition and ridicule to demonstrate that the world was round, inadvertently discovered a vast new land. But a still more fascinating discovery of America goes back at least twelve thousand years, to a time when men everywhere were nomadic hunters and the world's climate was quite different from what it is today.

It is becoming increasingly evident that man has lived in Europe, Asia, and Africa for at least a million years, but during most of this vast expanse of time the Americas were devoid of human occupants. Their huge forests were untouched by the axe, their rivers flowed silently between wooded banks, and game abounded in the absence of human hunters. Even at the time of the first European exploration of North America flocks of birds blackened the sky and herds of bison reached as far as the eye could see. The original discoverers of America experienced something that man will know again only if he is able to reach some distant life-supporting planet: plants and animals of strange new species greeted their eyes, unfamiliar bird songs assailed their ears, and they did not have even hazy traditions to guide their steps or to indicate what dangers might lie ahead. How different from the situation of our own ancestors, who could profit from the "Indians'" thousands of years of exploration and experiment!



The first discovery of the New World took place before men had learned to record events in writing; but, just as a hunter can tell from a broken twig or a track in the dirt what animal has passed and how long ago, so an archeologist can piece together from a crude stone tool in Alaska, a projectile point in New Mexico, a fishhook in Chile, and similar man-made objects, the history of the people that made and used them. Written documents can be counterfeited more easily than these seemingly crude artifacts, which not only tell us how long ago man came to the New World, but also give us a clue to how he made his living. Of the many important archeological discoveries in the Americas, there is space here to cite only a few of the most complete and best dated, but these illustrate the crude beginnings that developed into the great Inca, Aztec, and Pueblo civilizations.

Only since 1926, when tools of human manufacture were found near Folsom, New Mexico, in association with the bones of animals now extinct, has the American Indian's claim to respectable antiquity been known. Most unusual among the tools was a delicately chipped point with a channel or flute along each surface, which has become the trademark of the Folsom culture. Folsom sites have since been discovered in other sections of New Mexico and in adjacent Colorado, and individual fluted points have been picked up in every state east of the Rocky Mountains, in Canada, and in Alaska. Outside the Southwest, however, the finds have been scattered and show neither the concentration nor the geological evidence of antiquity present at the Folsom and Lindenmeier sites.

The area around the Lindenmeier site, in Colorado, is now a semi-desert, supporting only scrubby mesquite bushes and desert grasses. Some fifteen feet of soil have built up over the remnants of the Folsom people's camps, and the alternating dark and light-colored layers record several successive periods of humid and arid climate between Folsom times and the present. The stone tools are in or just below a thick band of dark soil produced by the decay of abundant vegetation, proof that the first settlers found Colorado considerably rainier and cooler than it is today, with forests and lush meadows teeming with game. Rabbit, fox, wolf, deer, and antelope bones found with the projectile points show that all these animals, still living in the region, were used by Folsom man for food. More important, there are also skeletal remains of the large American camel, the giant sloth, the native horse, the mammoth, an extinct species of bison, and extinct and living forms of the musk ox. For some of these there is no proof of contemporaneity, but a Folsom point found imbedded between the ribs of the extinct *Bison taylori* leaves no room for doubt.

These characteristics of climate and fauna, and the location of the sites on the shores of long-vanished lakes and old river terraces, are important clues to the antiquity of the cultural remains. Careful study of them has enabled Dr. Frank H. H. Roberts, the Smithsonian Institution authority on early (Paleo-Indian) remains, to state that "the Folsom men lived at the Linden-

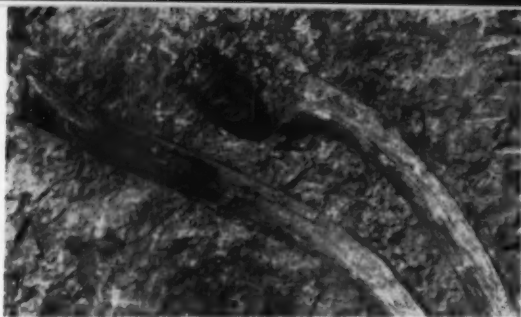


Barren, arid Lindenmeier Site in Colorado. Folsom hunters' tools were found in layer where man is standing, far below surface

meier site while the glaciers still lingered in the mountains and at a time when the climate was colder and wetter than that of today." Geologists estimate that the last glaciation was drawing to a close between twelve and fifteen thousand years ago.

Folsom man was a hunter, and lived primarily on the game he killed, although he undoubtedly made use of any edible nuts and fruits that grew wild in the region. Archeologists base this conclusion on the type of artifacts he used: projectile points, knives, scrapers, choppers, drills, rubbing stones, and shaft-smoothers, all tools for killing and butchering game and preparing skins or for manufacturing hunting implements. Game was plentiful enough to support many groups of hunters, and traces have been found of other cultures occupying the American Southwest at about the same time as Folsom man. Among the best known are those of Ventana Cave, Gypsum Cave, Sandia, and Yuma, each of which can be recognized by a distinctively shaped projectile point. Recent research in Mexico suggests that other groups of early hunters took advantage of similar favorable conditions there.

A different type of culture, which has been designated the Cochise Culture, was found in southern New Mexico and Arizona, near the Mexican border. From the side of a ravine thirteen and a half feet below the present ground surface have come hammerstones, flat milling stones (*metates*), manos, and pestles for grinding and pounding seeds and nuts. No projectile points have come to light, which indicates that if they are present at all, they are so rare that hunting could not have been an important source of food. The region today is arid and can support only sparse plant life, but charcoal from hickory trees, which grow only where there is abundant moisture, and geological vestiges of a permanent river point to a cooler and moister climate during Cochise times. Only such an environment could have provided enough seeds, nuts, roots, and fruits to support a semi-sedentary human population. Since this climate existed most recently during the moist period accompanying the end of the last glaciation, these people must have been approximately contemporary with the Folsom hunters a little to the north.



*Folsom point found in 1926, imbedded between the ribs of a species of bison now extinct, proving that American Indians had lived in the Americas much longer than anyone had suspected*



*Early New World hunters' projectile points. Top, left to right: Folsom, Sandia, Yuma, and Gypsum Cave. Bottom, left: a Folsom knife; right: a point from the Palli Aike-Fell's Cave culture*



*Front and side views of hand axe from Lagoa Santa region of Minas Gerais, Brazil. Rough surface is polished into cutting edge at lower end*

0 1 2 3 CM

Our knowledge of early human habitation in the area between Mexico and Tierra del Fuego is meager, perhaps because conditions are less favorable to the preservation of such remains, perhaps because there has been less concentrated scientific search for them. In Pampa de los Fósiles, near the Chicama Valley in northern Peru, and in a cave near Huancayo in the central highlands are stone tools left by hunters who roamed the now-arid terrain when it was watered by lakes. Cave and

rock shelters in the vicinity of Lagoa Santa, Minas Gerais, Brazil, have yielded crudely made axes and delicate bone projectile points that may have been made and used by some of the earliest inhabitants of eastern South America. No bones of extinct animals are associated with these tools, but a human skull found in Confins Cave beneath two meters of debris containing remains of the native horse, ground sloth, mastodon, and other extinct fauna increases the possibility that man entered the region at a time when the climate and animal life were different from what they are today.

Almost at the southern tip of South America are two more sites that have produced significant evidence of man's antiquity in the Americas and give a clue to the length of time it took him to penetrate to their remotest regions. These are Palli Aike and Fell's Cave, north of the Strait of Magellan and just south of the present Argentine-Chilean boundary. Palli Aike is a cave in the edge of an old volcanic crater, high above the surrounding plain and facing away from the prevailing winds. On the floor inside a five-foot-thick accumulation of artifact-bearing debris was found, attesting to a long period of human use. The lowest, and therefore the earliest, deposit contained broken and burnt bones of the native American horse and the ground sloth, as well as 3,800 stone and bone tools. These rested on a layer of volcanic ash deposited during an eruption estimated to have occurred about nine thousand years ago.

In Fell's Cave, a nearby shelter in the eroded bank of the Río Chico, the earliest refuse was similar, yielding stone and bone artifacts associated with burnt fragments of horse, sloth, and guanaco bones. As time passed the horse and sloth became extinct and the guanaco rare—an indication of increasing aridity that is confirmed by geological observations of lake levels. As in North America, this is related to the end of the Ice Age. A new method of dating, by measuring the amount of radioactive carbon ( $C_{14}$ ) in the bones, puts man's first occupation of Palli Aike—and hence the most recent possible date for his arrival at the southern tip of the New World—at between eight and nine thousand years ago.

Much research is needed before the details of man's first discovery and settlement of the New World can be worked out, but the general picture is beginning to emerge. As we move northward from Palli Aike, the sites tend to be progressively older. This means that man arrived in North America before he did in South America, and the trail of chipped flints leads back to Alaska and toward the Bering Strait. Here only fifty-six miles of water, broken by the Diomedé Island "stepping stones," separate the New World from the Old. During the glacial periods, such a tremendous volume of water went into the ice sheets that the sea level sank enough to expose the land connecting Alaska with Siberia. We know that the camel, the horse, the bison, and other animals made their way at various periods across this land bridge, and now we are sure man followed the same route. Perhaps the animals, moving northward in

*(Continued on page 31)*





*Rio Jaina mill on Dominican Republic's south coast. Growing sugar industry will benefit from migratory labor agreement*

# Caribbean Harvest

## Haitian-Dominican accord will provide extra hands for Dominican farms

HARVESTING AND GRINDING of the Dominican Republic's 1951-52 sugar crop, which is expected to yield 625,000 tons of sugar, started early. Unseasonal December rains hampered field work, but planters knew that, as usual, they would need many extra hands to get the crop in. This year the country's farm labor outlook is bright, for on January 5 the Dominican and Haitian Governments signed an agreement to regulate the employment of Haitian workers in Dominican fields and agricultural industries—a long step toward solving their international migration problems.

In reaching this accord, the two island-sharing nations were carrying out one of the recommendations made in April 1950 by the OAS Council to end a political dispute between them that had called the Council into session as the Provisional Organ of Consultation. While neither side had raised the question of migratory workers in its complaint, the on-the-spot investigation committee found that despite the Dominican planters' labor requirements and many Haitian farm workers' need for an additional source of income, unregulated migration and the attendant problems of working conditions and workers remaining as squatters had been a chronic source of conflict for many years.

So at their historic frontier meeting on February 19, 1951, Haitian President Paul E. Magloire and Dominican President Rafael L. Trujillo made an agreement to regulate these movements the second item on the program to better their countries' relations.

The document signed in January is designed both to protect the Haitian workers and to keep track of their whereabouts. Under its terms, Dominican employers who want temporary Haitian workers must apply for authorization from the Dominican Ministry of the Interior, stipulating the number of men wanted and the duration of the work and agreeing to prescribed conditions for contracting, transporting, and employing them.

Approved requests will be forwarded to the Haitian Government, and if it consents the employer can send his agent to select workers at contracting centers established by the Haitian Ministry of Labor. The employer must pay the fees for necessary identification documents and travel permits, and provide transportation by truck to the job site. This includes necessary food and lodging on the way (the Dominican plantations are situated at a driving distance of two to eight hours from the border). Married workers may bring along their wives and children under ten years of age. Dominican residence permits



*Haitian workers will help cut Dominican cane. Here oxen haul it to the mill*



*Unloading cane from special railroad cars at Central Romana, one of world's largest sugar mills*

must be obtained for the workers within a month and they must be registered at the Haitian Consulate.

The Haitian workers must be paid the same wages Dominican workers receive for similar work under the national minimum-wage laws. They will also enjoy the benefits of Dominican social-security laws (health insurance, accident compensation, maternity benefits for women workers, required days of rest, and so on) during their stay in the Dominican Republic. Employers must provide them with housing meeting the legal sanitation and health standards.

For their part, the workers and their families must remain on the employer's property throughout the contract period. With the agreement of both governments, the contract may be extended by as much as two months at the employer's request.

Within eight days after the end of the work period the employer must return the Haitians to the contracting points in their homeland. Haitian and Dominican immigration officials will check them off at the border.

The agreement, which went into effect immediately, runs for five years and is renewable. It sets a significant example, for there are many other places in the Hemisphere where international migration of workers is economically important and raises problems. For example, the United States and Mexico are still attempting to solve

the question of illegal entry by "wetbacks" who cross the Rio Grande northward and find themselves at the mercy of unscrupulous employers. They have tried various formulas for employing Mexican workers in the United States under contract, but even such controlled temporary immigration is opposed by U.S. farm labor unions as undermining their members' bargaining position or reducing their chances of employment. New legislation on these problems is now pending in the U.S. Congress.

At the same time that he informed the OAS Council of the new agreement on migratory workers, Dominican Ambassador Luis F. Thomen reported progress on another of the Council's 1950 recommendations. In the 1928 Havana Convention on the Duties and Rights of States in the Event of Civil Strife, the signatories had agreed to use all means at their disposal to prevent inhabitants of their territory from participating in, gathering arms for, or promoting civil strife abroad, and to disarm and intern rebel forces crossing their boundaries. Now, Ambassador Thomen announced, negotiations are going forward, in line with the Council's recommendation, on a bilateral treaty to strengthen that agreement. Containing special provisions adapted to the two countries' geographical position on a single island, it will be designed to prevent either nationals or aliens in either country from engaging in any activities that might disturb order in the other. Here was one more sign of the marked improvement in international relations in the Caribbean.—G. C. C.

*At friendly border meeting, Dominican President Trujillo and Haitian President Magloire paved way for agreement*



# ARGENTINA'S PIONEER LIBERAL

Over a century ago

**Esteban Echeverría fought for freedom  
in both poetry and politics**

**Enrique Anderson Imbert**

ARGENTINES who in January 1951 observed the centenary of the death of Esteban Echeverría remembered him again in February 1952, centenary of the overthrow of the tyrant Rosas. Echeverría was virtually the demigod of the anti-Rosistas who organized Argentina along liberal lines after the decisive battle of Caseros. Because his preaching was primarily oral, we have lost the best part of his wisdom and the secret of his power over the young men who followed him. But pallid as his writings may seem in comparison with the effect of his spoken word, there are teachings in the five volumes of his *Complete Works* that remain valid.

Echeverría was born in Buenos Aires on September 2, 1805, of a modest family—a Spanish father and an Argentine mother. Little is known of his childhood. He must surely have been excited by those stirring years of revolution and war. What we do know is that he was left a half-orphan by his father's death and that he spent a dissipated adolescence on guitars, women, cards, and exploits with knives in the toughest section of the city. Finally he decided to settle down, and in 1822 and 1823 he studied philosophy at the university.

The dominant ideology then was the Enlightenment, rationalistic and humanitarian; its influence had been responsible for the Revolution of 1810, the Declaration of Independence in 1816, and Argentina's first political and cultural make-up, from Moreno to Rivadavia. But Echeverría—a boy of eighteen when he left school—did not explore what he was taught very far, and in the end this Gallicized philosophy only kindled a desire to go to France.

He arrived in Paris in March 1826. From his writings





and the accounts left by his friends, we infer that during the four years he lived there he watched closely the synthesis of romanticism and liberalism taking place just at that time. Since no one knows for certain what he did or what he studied, some biographers have yielded to the temptation of filling the void with material taken from French cultural history. But we must proceed cautiously, lest we exaggerate. Of the wealth held out by France, Echeverría took advantage of a few aspects. Between 1826 and 1830 there appeared Vigny's *Poèmes Antiques et Modernes*, Hugo's *Cromwell*, Lamartine's *Harmonies*, Musset's *Contes*, Sainte-Beuve's *Consolation*, Dumas' *Henry III et Sa Cour*. A few months more and Echeverría could have attended the production of *Hernani*, which assured the victory of Hugo's romantic ideals



Four years in Paris in the 1820's converted Echeverría to romanticism; later he introduced it to Argentina

over the partisans of classicism. But more than these Frenchmen, it was their English and German models who oriented Echeverría's taste. "During my residence [in France], and as relaxation from more serious studies," he wrote to a friend, "I devoted myself to reading some books of literature. Shakespeare, Schiller, Goethe, and especially Byron moved me profoundly and revealed a new world to me. Then I felt inclined to write poetry."

These "more serious studies" from which he was taking time out were also romantic: nothing less than the philosophy of history and society rooted in the German historical school from Herder to Savigny, then finding new forms of expression in the French thought of Leroux, Guizot, Lerminier, Cousin, and others.

If not educated by romanticism when he left Paris, at least Echeverría's mind was sharpened by his romantic readings. Around that time he applied two of the romantic formulas to the Argentine scene: political liberalism, which justified the American colonies' rupture with Spain and encouraged survival of the revolutionary line of May 1810; and artistic sympathy toward the common people's ways, which revealed to him the possibilities of a native literature based on the history and geography of the pampas.

On his return to Buenos Aires in 1830, he found the city darkened by the shadow of Juan Manuel de Rosas. He wrote: "The degrading retrogression in which I found my country, my hopes mocked, produced in me a



Calle del Sud, Buenos Aires, in 1835. Young poet was then the talk of capital's literary circles

profound melancholy. I withdrew into myself." And he wrote verses.

He did not have a vocation for poetry: "Only the deplorable situation of our country," he later said, "has compelled me to waste the substance of my brain on sterile rhymes." Nor did he have poetic genius.

Be that as it may, he played a precursor's role in our literary history: *Elvira o la Novia del Plata* (*Elvira, or The Bride of the Plata*, 1832) was the first romantic shoot transplanted directly from France independent of Spanish romanticism; *Los Consuelos* (*Consolations*, 1834), was the first volume of verse published in Argentina; "*La Cautiva*" ("The Captive," one of the compositions in *Las Rimas*, 1837) was the first poetic work of any talent



Returning to Buenos Aires in 1830, Echeverría found country in state of "degrading retrogression" thanks to Rosas regime

to turn its face toward the *criollo* landscape, tradition, local color, people, and history.

Young people believed that with "*La Cautiva*" a "national literature" had been founded. There had been antecedents—during the wars of independence some poets had tried to emancipate literature too, by singing of typically American themes—but their style was still neoclassic, bound to the eighteenth century. Now the young people, dissatisfied with academic "good taste," became enthusiastic about Echeverría. His simplicity seemed to them sincerity; his emotional abundance, poetic richness.

Unquestionably this recognition flattered Echeverría. His life had been hard, and would be to the end. He was poor, ill, tormented. The portrait painted by Pellegrini in 1831 shows an expression of sorrow on his face.



These were his years of misanthropy, though the literary reputation he won between 1832 and 1837 must have alleviated his sadness. But as his friend Juan María Gutiérrez noted, he felt a little like the "hero of a novel," and reputation was not enough for him. "Do you know what reputation is?" he wrote Gutiérrez in 1836. "Take a look at our society. . . . All those who covet the impure vapors of stupid opinion have reputations. Meanwhile time takes a step and all those ephemeral reputations blow away like dust. I reject reputation. Glory I should like, certainly, if it were given me to achieve it, or at least if my powers were as strong as my desires. . . ."

Today he is one of the glories of Argentine history, not for his verses, but because he placed his reputation as a poet, the reputation he rejected, at the service of the country's political regeneration. Because of it young people rallied around the battle standard he raised. From then on poetry was to take second place with him. Actually, he was a better writer of prose than of poetry; a niche of honor in literary history belongs to *El matadero* (*The Slaughterhouse*, 1838?), a vigorously realistic presentation of customs, different, in the intensity of its pathos and its climax, from anything that had been written before. And in prose he set down his clear directions for getting out of the mire in which federalists and centralists were struggling.

"Federalists," "centralists"—what did they mean to Echeverría? A look at the Argentine political picture is opportune, for in Echeverría's attitude toward these concepts lies his chief contribution to our culture.

After 1810 all Argentines had shared the will to win independence from Spain and to transform society, but they disagreed violently on the manner of organizing the state. The clash of economic interests between the port of Buenos Aires and the rest of the country showed up in a conflict of ideologies. The cultivated men of Buenos Aires—whose influence was felt by similar groups in a few interior cities—arrogated to themselves the right to impose the formulas of European Illuminism, not realizing that they were too theoretical for the barbarous Spanish American scene. The rural masses and provincial people, unsettled, suspicious, turbulent, and politically naïve, resisted the utopian ideas of Buenos Aires in the name of their regional interests and of Spanish traditions reflecting centuries of colonial life. When the learned minorities tried to base the country's structure on the Constitution of 1819—a constitution of sound principles but inadequate for Argentine circumstances—the gaucho masses rose against Buenos Aires. Their triumph was the triumph of anarchy and despotism. For these masses, though democratic in their yearning for sovereignty, were politically blind, and like blind men they obeyed the commanding voices of the *caudillos*. Buenos Aires made one last effort to establish a civilized system: the system of Rivadavia, one of the noblest and most altruistic in Argentine history. The masses overthrew him in 1827 with the same force they had displayed in 1820, only this time their victory was to last a quarter of a century. The power of the *caudillos* grew, and over them all, the power of Juan Manuel de Rosas. Rosas, who restored a

viceregal, absolutist, centralist, tyrannical order linked with the interests of the large landowners of Buenos Aires province, donned the mask of "federalist," and persecuted as "centralists" the men of the Rivadavia group, even those who favored representative democracy. So "federalism" and "centralism" were not definitions of doctrine but words without intrinsic meaning that in-



Poet-historian Juan María Gutiérrez, a disciple of Echeverría's and member of Asociación de Mayo

Pellegrini's 1831 portrait shows Echeverría in somber mood



dictated the two factions into which Argentina was divided. On one side, the regime of the *caudillos*, headed by Rosas, which had popular support and which kept the country from drawing up a constitution. On the other, the liberal nucleus, forced to flee or to hide.

Thus matters stood when Echeverría's generation emerged. These young people had not been involved in the civil wars between centralists and federalists. They were in sympathy with the liberal thought behind the revolution of May 1810; on the other hand, they understood that political solutions must grow out of historical reality, within which federalism had its reason for being.

Echeverría felt more strongly than anyone else the necessity of "promoting the establishment of an association of young people who wanted to dedicate themselves to working for the country," as he himself said. Aware of the respect he commanded, he gathered together some thirty or thirty-five young men on the night of June 23, 1838. Gutiérrez relates that his presence on the dais was greeted with "an electric explosion of enthusiasm and rejoicing." He then read his *Palabras Simbólicas de la Fe de la Joven Generación* (*Words Symbolic of the Faith of the Younger Generation*). These he later explained in a "credo" that in its definitive version of 1846 was called the *Dogma Socialista*. "Socialism" did not mean to these disciples of Leroux what it did after Marx; it was a vague concept, opposed to "individualism," and referred to collective welfare and

(Continued on page 46)



# life-saving

## VIPERS

ONE OF BRAZIL'S most popular tourist haunts is the Butantan Snake Farm in São Paulo. But it's not as frivolous as it sounds—the farm's purpose is not to amuse people but to save their lives. It is part of the Butantan Institute, a scientific research organization that produces vaccines and serums to guard the nation's health. The venomous residents of the snake farm—staff

*São Paulo's Butantan Institute of human pathology, which runs the Snake Farm, covers about a thousand landscaped acres*

members have dubbed it the institute's "side show"—supply the poison that is turned into anti-venom serums for snake bite.

The number of snake-bite victims in rural Brazil used to run into the thousands. Butantan has not only saved many lives but through an educational program has reduced the number of bites to a minimum by teaching people facts about snakes and their habitat. In fact, Brazilians have become so snake-bite conscious that antivenin is on sale in every country store.

The Butantan Institute goes back to 1899, when it was set up to furnish serum for the battle against bubonic plague, then raging in Brazil. In 1916, Butantan made dramatic headlines in the United States. One of the keepers at the Bronx Zoo was attacked by a rattler while cleaning a reptile cage. He was treated with cobra serum but got steadily worse, and doctors despaired of his life. Dr. Vital Brazil, Butantan's founder, was lecturing in New York at the time, and had some serums with him. He administered an injection of rattlesnake serum, and the zoo keeper was back at work within three weeks. Dr. Brazil, incidentally, was one of the first scientists to discover that snake poison varies according to the species.

The United States is also indebted to Butantan for the Antivenin Institute of America, in Philadelphia, which manufactures the serum for North Americans. It was founded by one of the Butantan doctors, Afranio do Amaral.

The Butantan Institute, of course, does a lot more than study snakes and their poisons. With branches in bac-

*Butantan also keeps the foot-long bufo marinho, a toad that secretes a fluid used to make adrenalin*



teriology, biochemistry, physiology, and anatomical pathology, it studies every conceivable kind of parasite and methods for providing immunity to most diseases. Its serums and vaccines find a market both at home and abroad—chiefly in Central America.

The snakes at Butantan are penned in a relatively small area encircled by a moat and a picket fence and dotted with dome-shaped concrete snake houses. Visitors watch, fascinated, as Mr. Cavalcanti, an old hand at charming Butantan reptiles, "milks" a pit viper.

Grasping it by the back of its neck, he squeezes gently on both sides to draw out the thick yellow drops of poison. This is dried until it crystallizes—to make it easier to store and handle. Then, at intervals of a week, horses kept on the grounds are inoculated with gradually increasing doses to build up their immunity. Finally, taking several quarts of blood from an animal, the scientists separate the yellowish antitoxin in the blood plasma from the red and white cells to form the vaccine.

Butantan produces about two quarts of poison a year from almost ten thousand snakes. Each reptile supplies an average of 0.2 cubic centimeters of liquid poison which, when dehydrated, is reduced to only a quarter of that amount.

The effect of a snake bite is fairly difficult to predict, since many variables are involved: the general health of the victim, the size and condition of the snake, and the like. In general, however, the decidedly unpleasant symptoms are chills, perspiration, sharp pain, and nausea. Sometimes the area around the wound becomes discolored and swells, and eventually the swelling spreads

to the rest of the body. Cobra-type poison—that of the coral snake, for example—strikes the central nervous system, while viper poison—which includes the venom of rattlesnakes and copperheads—affects the bloodstream. Used in time, the serums work like magic. In a few hours they stop the chills and nausea, and within twelve hours the swelling has almost disappeared and the natural skin color returns. The quantity of serum needed depends on the age of the victim and the time elapsing before treatment, among other factors.

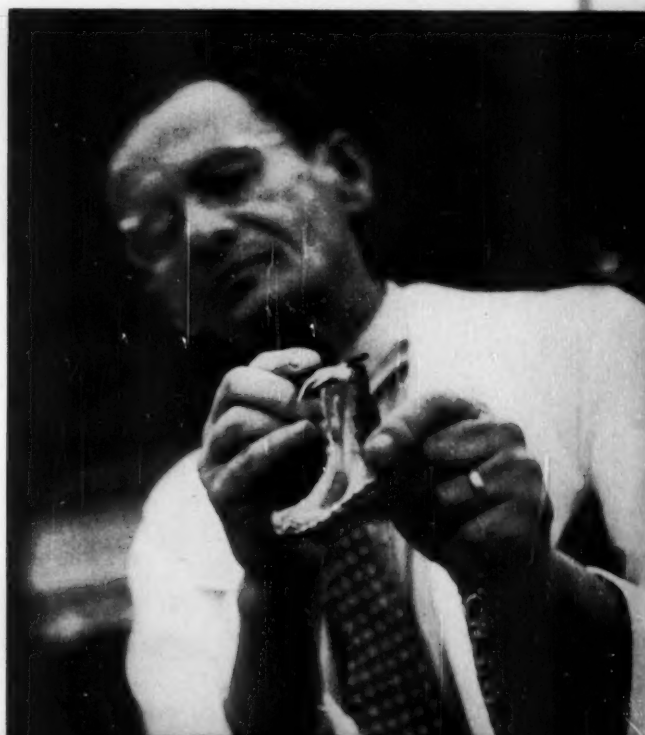
While continuing to perfect its antitoxins, the Institute also does a bang-up job of public relations. To promote their methods, the scientists spend considerable time examining and exposing witchcraft "cures" and dubious home remedies. They put out literature to teach farmers and construction workers where to look for snakes—sunny spots on cool days, shady places on warm days—and how to avoid being bitten. Posters illustrating protective clothing are sent all over the country. Butantan maintains that, with proper care, snakes can even be handled safely, and it will send a simple trap on request.

So that specimens for research will always be available, Butantan offers either fees or anti-venom serum in exchange for live snakes. Generally the institute receives about seven thousand non-poisonous snakes a year—they are kept in a separate enclosure for use in laboratory experiments—and about twenty thousand of the poisonous variety. According to Mr. Cavalcanti, venomous snakes are friendly, and it's usually the non-poisonous reptiles that pick a quarrel, now and then killing one another.

*Mr. Cavalcanti welcomes new arrival from Brazilian interior. Donors of reptiles are paid either in serum or in cash*



*Fangs of common Brazilian jararacucú. Institute makes antidotes for principal poisons found in Brazil plus a composite serum*







*Attendant captures snake with leather noose. Butantan furnishes literature on handling reptiles to interested parties; visitors at Farm can practice on non-poisonous varieties*



*Snakes are "milked" of their venom for antivenin about every two weeks. Since a specimen in captivity seldom lives longer than twenty days, two milkings per snake is the maximum*

*Snake venom is heated in laboratory oven, then dissolved in water to inoculate horse. Through crystallization, strength of injection is more readily controlled*



*After blood is drawn from animal, plasma-serum is separated out, retains its strength for about a year. Before approval for public use, it is tested by injecting a pigeon with half-serum, half-venom*







*Attendant lifts poisonous urutú from snake house with iron hook on end of a long rod. Once snake is uncoiled, he holds it at arm's length by the tail*

*Museum at Butantan exhibits several hundred preserved specimens of poisonous reptiles, together with wax models of snake bites, showing their marks and effects*



*Antitoxin is generated in horses by injecting them with poison. Spacing and amount of injections and blood analysis are factors in determining when to draw blood for serum*

*Most Butantan specimens are pit vipers, but this Institute beauty is a coral snake, of the cobra family, whose poison strikes at the nervous system rather than the blood*





## GENIUS AT WORK

THE LOW ESTEEM in which inventors are held is demonstrated by the perennial popularity of cartoons laid in patent attorneys' waiting rooms. That many of them merit this appraisal, any patent office would be glad to confirm. In a recent issue of the Rio monthly *O Observador Econômico e Financeiro*, Júlio Souza reports on a visit to the Department of Industrial Property, which has the job of fending off Brazil's self-styled Edisons:

"Anybody who invents anything, whether in the course of his work or driven by sheer curiosity, is entitled to claim certain rights. Perhaps his invention is absurd; perhaps it is impractical. On the other hand, it may not be. In any event, he should go to the Department of Industrial Property of the Ministry of Labor and try to get a patent. If it works, he may be included in the roster of inventors and—who knows?—may even become prominent in the history of technology. If not, the thing to do is to persist. Maybe others will consider him a screwball. But some day things may work out.

"Many people have dreamed of discovering perpetual motion. To date, however, nobody has entirely succeeded in transforming the force of gravity into sufficient dynamic power to move or start machines which up to now have operated on other principles. This dream has led to disillusion and unbelievable expense. The National Department of Industrial Property has had fifty-one requests so far for patents in this field. Many of them try to camouflage the real nature of the work,

but the department's technicians are not so easy to fool. Among those I was allowed to examine, two caught my eye because of the strange coincidence in their description and place of origin. Both came from Canhotinho, in the state of Pernambuco—submitted separately, one in 1933, the other in 1934—and both purported to transform the force of gravity into power by means of a set of weights on a wheel. Perhaps the inventor of the first confided in the second. Both individuals up there in Canhotinho must have been disappointed with the bad luck that denied them the glory of a sensational discovery.

"There is no end to the number of exotic, insane inventions for which patent applications have been filed with the department. Regulations require each case to be studied carefully, even if it seems absurd at first. For instance, among the thousands there, I saw the invention of an alleged navy officer, who had dreamed up what he called a 'cold motor'—a new system intended to power any transmission machinery, dynamos, planes, automobiles, hydraulic pumps, boat pro-

pellers, and 'anything that does not require a combined motive force.' This application, filed on September 15, 1928, sounded like something practical, perfect, even tempting. Yet it was only a dream, like so many others that have ended up in those files.

"Another invention, similar to the preceding but using a different source of power, is the one described by its author as a 'vacuum-motor.' The ingenious inventor was, or still is, a Portuguese gentleman living in Rio, and his request dates from 1933. The invention consisted in the use of vacuum as a principle of power and movement. The motor was a very simple device, simple-minded even, and consisted of a cylinder shaped like a capital S (the report emphasized vehemently that it must be a capital S) with a sphere at each end by way of stoppers. And it worked marvelously well for its inventor.

"But the most transcendental, the most revolutionary, the most incredible and schizophrenic of all was the invention of ship steward F. F. M., a resident of Curitiba, who discovered, and requested a patent on, what he called 'Combination of Astroped Forces.' These were three rays he glimpsed in his native state of Paraná, between Curitiba and Paranaguá, classified as follows: Vichara Rays, Undara Rays, and Yara Rays. If employed in medicine, he claimed, these rays would cure all existing illnesses except leprosy, 'which they are not prepared to cure.' If used in mechanics, they would power plows, thus greatly simplifying agriculture. Moreover, they could 'sterilize the soil' by killing all bacteria within a few minutes, and the earth



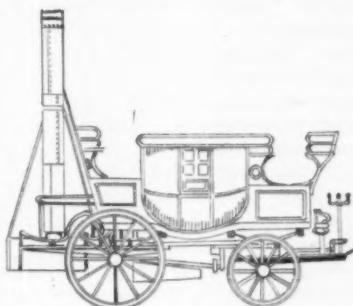
"It's like I'm telling you—there's a plot against my work. Ten publishers have rejected the same novel."—*Jornal de Letras, Rio de Janeiro*

would then be free of harmful elements. Obviously, the ingenious inventor was not familiar with the usefulness of soil bacteria. But the most sensational use of Vichara, Undara, and Yara Rays would be in anti-aircraft artillery. The Paraná steward claimed that with a special apparatus Yara and Undara Rays would bring all planes they could reach into range of anti-aircraft guns. None could escape the gunfire, because the rays would throw them off-balance in mid-air and push them toward the guns. It was the salvation of cities exposed to wartime air attacks. And it was precisely during World War II, when London was being chastised by Hitler's planes, that the wonderful idea occurred to this Brazilian. Since his application brought no results in Brazil, F. F. M. appealed to Queen Elizabeth of England, in hopes of realizing his dream and at the same time saving London from the Luftwaffe. Her Majesty, naturally interested in bringing the war to an end, very courteously ordered the British Ambassador in Rio to investigate. She must have been very much amused when he informed her that the invention was nothing but one of those sensational bits of nonsense that only privileged minds can produce. But the inventor did not give up, and unless he has died he must still be thinking that the Brazilian authorities are mad.

"In his history of mechanical inventions, Harvard professor Abbot Payson Usher asserts that invention is often considered 'a mysterious and uncommon phenomenon of our mental life.' For a long time, he adds, it was believed to come in a flash of inspiration that only men of genius could experience. The awe that surrounded such phenomena is gradually disappearing, however, in the light of modern psychoanalysis. We now begin to take them for granted as common manifestations of our spiritual life. Invention thus becomes an integral part of the acquisition of knowledge....

"There are inventors and gadget-makers. While there is no mistaking the two, the latter usually consider themselves on a par with the former. They put on airs, as if they had just conquered the world. The presumption

with which they present themselves to the patent office is something to behold: 'I'm an inventor and I want to patent my invention.' The courteous employee inquires: 'What have you invented?' 'I—uh—I have invented perpetual motion, through a very special process. My process is truly original.' And he begins to describe his invention, which gives itself away from the start. But the employee has to do his duty and provide the candidate with all information. After the legal requirements have been complied with, the invention is submitted to the technical division for perusal and automatic rejection. But the inventor—in this case a mere gadget-maker—does not give up and appeals for recon-



O Observador presents evidence that other countries come up with weird inventions too: steam automobile patented in United States by Burstell and Hill in 1825

sideration and re-examination of his blueprints. The appeal is granted, but is usually lost for lack of legal grounds; the verdict is based strictly on technical evidence, in which mathematics unavoidably plays the most important part. Sometimes the candidate's stubbornness doesn't stop there; he fights for years in defense of what he considers the product of his genius. He finally vanishes, embittered.

"Real inventors are rare and have no difficulties. . . . Alberto Santos-Dumont was, undoubtedly, the greatest Brazilian inventor of all time. Nobody in Brazil has yet outshone him. One even wonders whether his genius will ever have any successors. Some will deny that he was the Father of Aviation . . . but there is no doubt about the historic fact witnessed by the civilized world in Paris on October 19, 1901. On that day . . . Santos-Dumont proved, by going around the Eiffel

Tower in thirty minutes . . . in his dirigible No. 6, that balloons could be steered. But it was with his 14-Bis plane that our countryman became known as the Father of Aviation, because with it he showed that a heavier-than-air machine could fly.

"The inventions I referred to above never obtained a patent because they were considered crazy. But here's an example of something useful: the two-headed nail, invented by Mr. Laureano Couto Escher, a resident of São Paulo. It is intended for temporary constructions, such as scaffolding. The nail is driven into the wood up to the first head; the second head sticks out, which makes it easier to pull the nail out when necessary and permits re-use of both nail and wood.

"On the other hand, the drill for making square holes, invented by Father Domingo Pina of Rio de Janeiro, . . . was not very successful. It was supposed to operate on a rotating motion, which is obviously contrary to all the laws of physics and mechanics. It was just like inventing a square wheel."

## FREE WHEELING

TO A MEXICAN, says the Mexico City weekly *Mañana*, looking at Guatemala is like peering at his own country through the wrong end of a telescope—everything seems smaller, but clearer and brighter. Recently *Mañana* devoted a 258-page special issue to the neighboring republic, with colored photographs and articles on natural features, cities, health, industry, government, and education. There were lighter essays too: one bemoaned the placidity of Sunday in the Guatemalan capital, and another described with amazement the two-wheeled chaos of transportation there.

Rome, Brussels, and Copenhagen may be world-famous for their bicycle traffic, but the anonymous writer in *Mañana* estimates that Guatemala City must break the record. In fact: "The ordinary Guatemalan is only half a Guatemalan if he doesn't own a bicycle—that is to say, the inhabitant of the capital, where there are plenty of taxis (at a dollar for the average trip of ten to fifteen short blocks) but a scarcity of streetcars, trackless trolleys, or large buses to absorb urban crowds. The bicycle in Guatemala City is

everything, or nearly. . . .

"Few Guatemalans consider cycling a sport, despite the enormous number of units in service. Just the opposite of Mexico, where the bicycle is no more than a child's toy—the next step after roller skates—or the artifact of youths who count among the ambitions within their modest reach that of surpassing 'Borrao' Cepeda or 'Pollero' García.

"We have only a single case in Mexico of cycling comparable in abundance and necessity with Guatemala's: the very localized, forcibly localized, instance of Ciudad del Carmen in Campeche. Since it is an island, and not a very big one, men, women, and children move on two wheels in a wide variety of activities. You often see signs there reading: 'Maid wanted, with bicycle.' In Carmen cycling is dominated by women, who use this conveyance to go marketing—with a wire basket on the handlebars—visiting, and to concerts, academies, and gatherings of all kinds.

"In Guatemala City, on the other hand, the male contingent of cyclists completely overshadows the female. The Guatemalan woman limits herself to demanding that her boy friends, suitors, or fiancé have a bicycle. She perches with practiced ease behind him on the rear luggage carrier—an accessory indispensable to the occasion—and a few minutes' pedaling on the part of her escort brings them to the less frequented neighborhoods, where they can talk, at the very least, without the annoying interruptions of more public places.

#### SILUETAS DE AUDIFFRED



A world-wide complaint, this time from El Universal, Mexico City



Gruesome thought strikes editors of Panamanian architecture magazine El Módulo, in issue devoted to plans of super-modern University City

"In Guatemala cycling holds a prominent place in the traffic regulations. What among us is pure theory, a rule never respected and sometimes not even known—that the cyclist has right of way over non-human-powered transport—there, is inviolable reality.

"It is a general traffic rule, inasmuch as there are no policemen at the corners and barely two signals in the central section, that the avenues have permanent right of way and that drivers on the intersecting streets may venture across only when no privileged vehicle is approaching. The cyclist as well as the motorist enjoys this precious prerogative. So naturally, as you frequently see, the tranquil pedaler on an avenue doesn't bother to hurry at intersections, even if not so much as a pushcart is in his way and a drove of halted cars awaits his passage.

"Here in our own metropolis, with well over a hundred thousand motor vehicles congesting the main streets and distributing passports to quick death at every corner, special-delivery postmen and telegraph messengers use bicycles because they can't avoid it; so do a few workers with sporting blood, subordinate policemen, and, of course, delivery boys. But in Guatemala there is no limit. Bicycles are used in general by postmen, messengers, policemen, many vendors of newspapers or lottery tickets, ice-cream sellers, delivery men, manual or factory workers, university students, white-collar employees, office boys, casual passersby, sweethearts. . . .

"Consequently, outside the showy

National Palace, in front of the equally palatial façade of the Guardia Civil, wherever there's a government agency and all along the downtown streets, you find an impressive mass of wheels and frames and handlebars. Outside theaters, during the afternoon or evening, these Rosinantes on wheels stand in long, motionless rows, more docile, economical, and obliging than Don Quixote's four-legged one.

"Meanwhile, the owners of these profusely parked bicycles work or play completely free of care. For in Guatemala City the theft of a bicycle . . . is as easily discovered as it is accomplished. Stealing is pointless, for there are none of those great workshops for fast alteration or lavish second-hand markets in the Mexican manner, where the thing can be dismembered so that expropriation turns out to be not only beyond control but a profitable business.

"In this civilization, the motorcycle—a more robust bicycle with a personality of its own—is the *ne plus ultra* of the middle class. Cyclists who have a motor lord it over those without. . . . Any self-respecting Dulcinea bestows ample preference on a motorized suitor. In the evening, not a motorcycle passes without a girl as standard equipment.

"It goes without saying that the motorcyclists are insolent. They show off their superior transport with inferior conduct. With detonating scorn, they overtake the humble push-cyclists. They thunder by deafeningly with the exhaust open, start up with a tumult of acceleration and explosions, make the machine 'spit,' patrol the boulevards and suburban streets like souls possessed by the devil. But, as someone who knows them well points out, 'hardly do they get out on the highway when a little stone or the first curve turns them over.'

"On the other hand, the few motorcycle policemen on duty along the unfinished Pan American Highway are mechanically inadequate and have a hard time. The law-breaking motorist laughs at them because they can't get up to forty-five miles an hour. He knows that if they start a chase, the few paved kilometers will soon give out and on the dirt road, even at moderate speed, their vehicles buck like colts and may end up in a ditch. . . ."



## ACROSS THE BERING STRAIT *(Continued from page 18)*

Asia with the cold climate of the retreating glaciers, were followed by their human hunters and man was thus led gradually to the New World.

For a long period the Americas were cut off from the rest of the world by those vast sheets of ice that crept down from the north and up from the south to cover huge areas of northern Europe, Siberia, Alaska, Canada, and the northeastern United States. Solid ice thousands of feet thick and thousands of miles in extent was a barrier to the passage of any living thing. Three times during the last hundred thousand years, however, the ice sheets melted sufficiently to clear a corridor southward through Alaska—an estimated seventy-five thousand, forty thousand, and fifteen to twenty thousand years



*Excavation is under way at entrance to Palli Aike cave, in edge of extinct volcano near Strait of Magellan*

ago. Archeological evidence favors the last as the opportunity used by man.

What did the people who made this pioneer trip look like? No one knows, for no human skeletal remains have been found in association with the tools. We are so accustomed to thinking of archeologists as digging up ancient cemeteries that at first this lack may seem remarkable. After a moment's thought, however, it will not seem so strange. Since most of these early groups were nomadic, they did not have cemeteries, but disposed of their dead individually wherever the group happened to be. This means that only by a very lucky accident would an archeologist find their remains. The mere fact that man's bones are much more delicate than those of most of the large mammals he hunted would make their preservation over many thousands of years unlikely, except in unusual circumstances. Since the artifacts described here are from village or camp sites, and since early man on this continent was not a cannibal, one would not expect to find human bones among the kitchen debris. The few skeletal finds that have been made despite these unpromising conditions cannot be linked with the makers of the artifacts because they were either isolated or associated with tools of undistinctive types. But there is always the hope that one day the bones of a "Folsom man" will turn up.

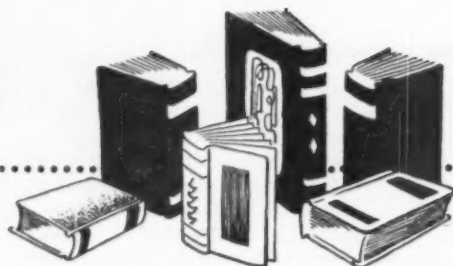
The crude and generalized tools that have survived

*When man first roamed the Pampa de los Fósiles, now desert in northern Peru, it was watered by lakes; hunting was probably good*

show that man brought with him a very primitive culture. He had weapons for hunting, simple tools for preparing the hides that probably served to shield him from the cold, hammerstones for cracking seeds and bones, stone knives that would cut, but not very efficiently. His spears must have had wooden handles, and a few sharp-pointed flints hint that he may have ornamented his wood and bone tools with simple engraved designs. Constant wandering in search of game limited his material possessions to what could be easily carried. As the centuries passed, the immigrants filtered into every part of the New World and learned to adapt to its variety of climates, terrains, and organic resources. After several thousand years, they learned to domesticate plants, and this more reliable food supply permitted them to settle down for many years in the same spot. With sedentary life came the opportunity to accumulate material goods. Pottery, too bulky and fragile to be useful to a nomadic hunting people, began to be widely used; leisure permitted the experimentation that resulted in weaving, metallurgy, and other arts and crafts. Religion and social organization also became more formalized and elaborate. As the decades grew into centuries and the centuries into millenia, the simple equipment brought by the first settlers developed into the multiple products of complex cultures.

The story of the evolution of culture in the Americas closely parallels that in Europe and the Near East. For our ancestors also began as roving hunters; invented agriculture; discovered pottery-making, weaving, and metallurgy; built towns, cities, and empires—so one might wonder whether there was not continuous communication between the Old World and the New. To this the archeologist replies that the vast bulk of evidence points to independent cultural development in the two hemispheres. After man had crossed the Bering Strait and moved down into the heart of the continent, he was cut off forever from his place of origin. He even lost all tradition of such a past, and in 1492 the people of the New World were as ignorant as Columbus and his followers of the existence of another land beyond the sea.

# BOOKS



## LATIN AMERICAN BOOKSHELF

Hubert Herring

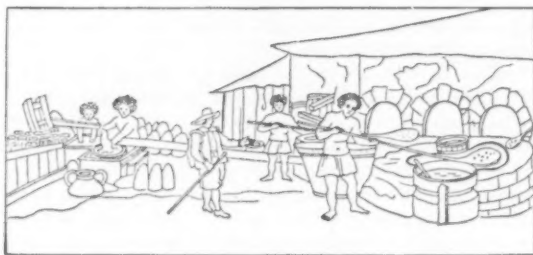
"PLEASE TELL ME," said the redhead who sits in the fourth row left in my afternoon class, "what books belong on a shelf of Latin Americana. I won't be a specialist, so I don't want overly technical books. I don't read Spanish or Portuguese, so they must be in English." This college girl is speaking for many intelligent readers who want to reserve one corner of their libraries for books on the lands and peoples of Latin America.

The question is not easily answered. There are thousands of books about men and events in the southern republics, and it is sheer presumption to say that two or three dozen of these are the best. I respond to the request with the warning that the list represents my own prejudices. Those prejudices include distaste for travel books filled with moonshine and misinformation and for stuffy books written by unimaginative academics. With this confession, let us list some books that are well written (or well translated), that have both substance and life, and that make the peoples and lands of our southern neighbors more real to the intelligent redhead and all her friends. My suggestions are for them.

You will want books on the background of Latin America. That includes the Indians, who were the first Americans. If you do not know them, you will never understand the life of today's Chichicastenango in Guatemala, Huancayo in Peru, Tepoztlán in Mexico. From the stack of excellent books on primitive Indian peoples, I arbitrarily pick three: George Vaillant's *Aztecs of Mexico*; Sylvanus G. Morley's *The Ancient Maya*; Philip Ainsworth Means' *Ancient Civilizations of the Andes*. Read those and you will clamor for more. You also want to know the Iberian background; so I nominate two books that will help you understand the thinking of the people who discovered and settled the New World: Havelock Ellis' *The Soul of Spain* and Cervantes' *Don Quixote* (in the brilliant new translation by Samuel Putnam). But the African also contributed to the making of present-day Latin America (as of the United States), so you will do well to add Brazilian Gilberto Freyre's *The Masters and the Slaves*, an exciting analysis of Brazilian society that tells much about the contribution of the Negro to America.

The discovery, conquest, and settling of the New World by Europeans call for other books. You have not really gotten acquainted with Columbus until you have read Samuel Eliot Morison's *Admiral of the Ocean Sea*. Prescott's *Conquest of Mexico* and *Conquest of Peru* are as

rewarding and stimulating as ever. Bernal Díaz del Castillo, a companion of Cortés, wrote the *True History of the Conquest of New Spain*, a classic no reader should omit. F. A. Kirkpatrick's *The Spanish Conquistadores* is an excellent introduction to numerous other bold men. Among the chronicles of eyewitnesses to life in the New World in the sixteenth and seventeenth centuries, I pick one fascinating item at random: Antonio Vázquez de Espinosa's *Compendium and Description of the West Indies*. The record of the three colonial centuries has been so well described and analyzed as to make the choice of a few books exceedingly difficult. Clarence Haring's *The Spanish Empire in America* is the best modern treatment, and reading it will excite the reader to return to Bourne's earlier *Spain in America*, and to Merriman's *The Rise of the Spanish Empire in the Old World and the New*. For light on the Portuguese colonial years in Brazil the poet Robert Southey's *History of Brazil* (published in 1810-19, and hard to find today) is still superb. Bailey Diffie's *Latin American Civilization* has excellent material on both Spanish and Portuguese colonial days.



Sixteenth-century white man directing slaves. From Casa Grande & Senzala (*The Masters and the Slaves*), by Gilberto Freyre

For an ebullient and often partisan interpretation by an intelligent Spaniard, the reader will appreciate Salvador de Madariaga's *The Rise of the Spanish American Empire* and *The Fall of the Spanish American Empire*. And for the reader who nurses his Anglo-Saxon superiority and clings to the Black Legend of Spanish perfidy, there is excellent catharsis in Lewis Hanke's *The Spanish Struggle for Justice in the Conquest of America*, a spirited exposition of the Christian zeal of Las Casas and other missionaries of the faith.

The wars for Latin American independence during the early years of the nineteenth century are treated with detailed accuracy in numerous volumes, from which one might pick one of the biographies of José de San Martín

(the somewhat romantic *San Martín: Knight of the Andes*, by Ricardo Rojas, is the best), and another on Simón Bolívar (my choice would be either Hildegard Angell's or Gerhard Masur's). There is unfortunately no adequate biography of either Hidalgo or Morelos, the two brave priests who led the way to Mexican freedom.

There are many excellent books on the development of the modern nations of Latin America. For general treatment I recommend William L. Schurz's *Latin America*, Mary W. Williams' *The Peoples and Politics of Latin America*, Dana G. Munro's *The Latin American Republics*, F. A. Kirkpatrick's *Latin America*, and John A. Crow's *The Epic of Latin America*. For the geography of the area, Preston James' *Latin America* is invaluable.



Fray Bartolomé de Las Casas, hero of Hanke's Spanish Struggle for Justice in the Conquest of America, championed the Indians

For brilliant notes on lands and peoples, Germán Arciniegas' anthology *The Green Continent* is sparkling.

There are some excellent books on the several countries. On Argentina, the most illuminating is Ysabel Rennie's *The Argentine Republic*; on Brazil, Roy Nash's *The Conquest of Brazil* (out of print, but perhaps you can steal a copy), Gilberto Freyre's *Brazil, An Interpretation*, T. Lynn Smith and Alexander Marchant's collection *Brazil: Portrait of Half a Continent*. On Chile, Erna Fergusson's popular little *Chile* will aid to understanding, and George McCutcheon McBride's *Chile: Land and Society*, an account of land-holding patterns, is one of the really great books. Albert Franklin's *Ecuador* is excellent. H. G. Warren's *Paraguay* is fascinating. Kath-

leen Romoli's very trustworthy *Colombia: Gateway to South America* is admirable. Arthur Whitaker's *The United States and South America: The Northern Republics* gives valuable interpretation of Colombia and Venezuela.

The literature on Central America is spotty, but a few books belong on any proper Latin American shelf: certainly John L. Stephens' classic *Incidents of Travel*, a riotous bestseller a century ago and recently republished; Chester Lloyd Jones' *Guatemala*; J. and M. Biesanz' *Costa Rican Life*; and Charles M. Wilson's various books on the life of the banana republics. The islands of the Caribbean offer varied interest: on Cuba, Erna Fergusson's popular *Cuba* is suggestive, and Fernando Ortiz' *Cuban Counterpoint: Tobacco and Sugar* interprets the island's basic problems. Sumner Welles' *Naboth's Vineyard* is still the best treatment of the Dominican Republic. J. G. Leyburn's *The Haitian People* is the ablest work on that land, but the older *Black Democracy, the Story of Haiti*, by H. P. Davis, is still useful. Dexter Perkins' *The United States and the Caribbean* is an able introduction to the "American Mediterranean."

There is abundant good writing on Mexico. H. B. Parkes' *A History of Mexico* and Frank Tannenbaum's *Mexico: The Struggle for Peace and Bread* offer sound introductions. Eyler Simpson's *The Ejido*, G. M. McBride's *The Land System of Mexico*, and Nathaniel and Sylvia Weyl's *The Reconquest of Mexico: The Years of Lázaro Cárdenas* will help to an understanding of the land reforms of recent years. Stanley Mosk's *The Industrial Revolution in Mexico* explains current economic developments. Two classics deserve special note: Mme. Calderón de la Barca's *Life in Mexico*, an eyewitness report on conditions a hundred years ago; and Charles M. Flandrau's *Viva Mexico*. Anita Brenner's *The Wind that Swept Mexico*, finely documented with contemporary photographs, brings to life the revolutionary years since 1910.

There is still great need for sound and enlivening biographies of the great men of Latin America. Ralph Roeder's *Benito Juárez*, Carleton Beals' *Porfirio Díaz*, Hildegard Angell's *Simón Bolívar*, Gerhard Masur's treatment of that same liberator, Ricardo Rojas' *San*

Maya stone carving. Sylvanus G. Morley's *The Ancient Maya* is classic work on a great American civilization





Simón Bolívar.  
Mr. Herring  
recommends  
biographies of the  
Liberator by  
Gerhard Masur and  
Hildegard Angell



Martin, Corti's *Maximilian*, Mary Williams' *Dom Pedro II*, Jorge Mañach's *Martí*, are a few that will help you understand the men who made Latin America. There are other biographies that are either so dull as to be forbidding or so romantic as to be misleading. The fruitful field of Latin American biographical writing is still wide open, and it is to be hoped that aspiring writers—with assistance from foundations—will some day give us scholarly and readable books on such men as Argentina's Rivadavia, Rosas, Mitre, Sarmiento, Alberdi; Brazil's José Bonifácio de Andrada e Silva, Joaquim Nabuco, and Padre Feijó; Chile's Diego Portales and Bernardo O'Higgins; Uruguay's Batlle y Ordóñez; Mexico's Hidalgo, Morelos, Alamán, Gómez Farías, and many others. There is also room for more books on the various alien soldiers of fortune who have dipped into Latin America for good or ill. Perhaps the best book of this sort is Watt Stewart's *Henry Meiggs, Yankee Pizarro*, an excellent account of the scamp who built railroads in Chile and Peru from the 1850's through the 1870's.

Most of the many books on Latin America's relations with the rest of the world are too specialized to attract the general reader. But Dexter Perkins' *Hands Off: A History of the Monroe Doctrine* will find a welcome place on any reader's shelf. From the Latin American angle, Mexican Luis Quintanilla's *A Latin American Speaks* offers delightful reflections on inter-American digressions. And if any reader wants to know how harshly the United States is sometimes judged, he can read Argentine Manuel Ugarte's *The Destiny of a Continent* or Bolivian Gastón Nerval's (a pen name of Raúl Díez de Medina) *The Autopsy of the Monroe Doctrine*.

Thanks to the enterprise of intelligent publishers there is a lengthening list of translations of Latin American poetry and prose, such as Rodó's *Ariel*, Hernández' gaucho epic *Martín Fierro*, Palma's *The Knights of the Cape*. Many significant novels are now available in English translation, including Azuela's *The Underdogs*, Rómulo Gallegos' *Doña Bárbara*, Güiraldes' *Don Segundo Sombra*, Marmol's *Amalia*, López y Fuentes' *El Indio*, Ciro Alegría's *Broad and Alien in the World*, Eduardo Mallea's *The Bay of Silence*, Graça Aranha's *Canaan*, Carneiro's *The Bonfire*, Amado's *The Violent Land*, Verissimo's *Time and the Wind*. Speaking of translations, a word of warm appreciation goes to the translators, among whom Harriet de Onís and Samuel Putnam deserve special mention. Putnam, who died recently, was responsible not only for the brilliant translation of *Don*

*Quixote*, but for his rendering of two of the greatest books of Brazil (or of all America, for that matter)—Freyre's *The Masters and the Slaves*, and Euclides da Cunha's *Rebellion in the Backlands*, a graphic epic of Brazil's frontier struggles.

And so, my redhead friend, there's a list for you. I have left out dozens of excellent books, many of which may be quite as important and exciting as those I have included. But perhaps these will keep you busy for a while.

## POTPOURRI OF FOLKLORE

A NOVEL TREATMENT of contemporary folk practices in Venezuela appears in a recent work, *Folklore y Cultura*, by Juan Liscano. The entire last half of the book is an appendix that could be used with profit as a textbook and manual by anyone interested in the staging of folk festivals; it is a documentation of the "Venezuelan Songs and Dances" festival that took place in Caracas in 1948 on the occasion of the inauguration of President Rómulo Gallegos. As the author mentions in the preamble to the appendix, it seems altogether fitting that the event should be described to a public larger than the one fortunate enough to have been able to attend in person. An article by the late Juan Pablo Sojo describes the selection of the specific regional groups represented, and Miguel Cardona has contributed a section detailing the technical organization of the event—costumes, rehearsals, lighting, and so on. Two series of photographs, dealing with the costumes and the dances, are separated by reprints of the lighting and staging directions, and of the actual program of the fiesta; the book concludes with a selection from the many favorable press notices received by "Venezuelan Songs and Dances."

The book proper is a collection of essays by Liscano. His initial chapter is a clear statement of his definition of the term "folklore," a definition depending upon a preliminary identification of the "folk" as backward, uneducated people and proceeding to an affirmation of the value of their wisdom as a subject for scholarly study. Liscano then goes beyond what might be construed as the supercilious implications of this view to insist on the creative vitality of folklore, and asserts, "... a people without folklore is a people without culture." Further, in Liscano's opinion, even the folklorist—stemming as he usually does from an urban group which has "lost the feeling for the land"—comes out second best, in cultural terms, when compared with the man of the "folk," who expresses, rather than investigates, culture. This essay concludes, "These pages have no intention other than to stir up a lively state of conscience . . . and, furthermore, to make manifest our faith in the saying that popular wisdom contains all wisdom. The wisdom of the people which is also the wisdom of men, of individuals."

"The Forms of Venezuelan Popular Poetry," the next essay in the volume, is expository and analytical, rather than philosophical. The formal structure of all Venezuelan folk poetry, writes Liscano, comes directly from Spain; there is no discernible trace of American Indian influence, and very little of African. The simplest verse



form, the distich, occurs usually in riddles or rhymed sayings, and may be compounded to make longer poems. The tercet occurs more often, usually in riddles, game-songs, and street cries; the rhyme scheme is ABA, sometimes extended to ABA CDC EFE, and so on. The most frequently encountered type of Venezuelan folk poetry, however, is the four-line *cuarteta*, rhyming ABAB. This reaches its most polished form in octosyllabic verse; there are also varieties with four, five, six, and seven syllables to the line. Liscano's essay then describes and illustrates in turn each of the more extended forms of folk poetry, ending with a discussion of the structure and the cultural functioning of the complex and varied types of *décima* native to Venezuela.

The three parts of the next section of the book are concerned with the Negro population of Venezuela. The first deals with the period of conquest and colonization, with particular reference to the slave trade and the geographical origins of the Negro slaves. In Venezuela, as in most New World areas touched by the trade, almost all the slaves seem to have been imported from a relatively narrow belt along the coast of West Africa. The second essay of this trilogy is entitled "Independence. The Process of De-Africanization." It recounts, largely through a summary of political history, the acculturation process that has resulted in the contemporary Venezuelan racial picture in which, Liscano reports, the Negro, because of complete acceptance into the culture of Hispanic Venezuela, had no need to form protective cults and secret societies as he did in countries like Cuba and Brazil. Instead, he continued his West African cultural tradition in the form of dances, songs, and musical instruments, all of which, Liscano feels, are now in danger of disappearing. The third section of the series is a short article describing a number of Venezuelan folk-music instruments, mostly percussive, associated with Negro music, with photographs of the instruments in use and a discussion of the origin of each instrument illustrated.

Liscano's final article, "Festivals of the Summer Solstice," is the backbone of the book. Drawing heavily upon Frazer, the author first establishes the fact of the wide distribution of ceremonies concerned with seasons, the agricultural calendar, and the path of the sun. He then mentions briefly three of the Venezuelan folklore festivals—that of Corpus Christi, in San Francisco de Yare; that of St. Anthony, in the region around El Tocuyo; and that of St. John the Baptist, celebrated throughout most of Venezuela—which contain elements of what he feels to be this generalized "pagan" worship, and discusses the role played by the Negro in the establishment and maintenance of these festivals. This leads to the author's statement of his views concerning the general role of the Negro in folk culture, which may be summarized as follows: Only the Negro, of all the peoples of the world, is at present capable of creating new myths and new religions; only the Negro has maintained contact with and memory of the basic substratum of values once held by all of the world's peoples; only the Negro resolutely affirms, in the face of Western civilization that has wrecked most native peoples, the

periodic rebirth of life. Liscano sees evidence, in the African-derived religious cults of other New World areas, of this all-pervading Negro creativity. The Negro does not copy nor imitate, nor does he carry on "African survivals"; instead, he accepts new influences and mixes them with his own fundamental truths.

It seems to the reviewer that there are other explanations for the facts Liscano has adduced. The West African areas whence came the Venezuelan slaves and their ancestors supported vast, populous, complex, and well-integrated kingdoms, on a par in most ways with the European kingdoms of the time. As has been demonstrated by Herskovits, the cultural focus of these societies is on religion and things pertaining to it, including ritual and ceremonialism. In view of these data, the integration of West African religious attitudes and practices in



*Devil Dancers of San Francisco de Yare performed at Venezuelan folklore festival*

contemporary Venezuelan folk festivals seems completely explicable in terms of the toughness of tradition *per se*, particularly where it involves cultural focal areas. It is certainly not necessary to grant the Negro a monopoly on fundamental cosmological truths; this seems as far afield as the opposite approach, which seeks to deny the existence of culture in aboriginal Africa.

Altogether, Liscano's work, with the appendix referred to above, makes up a remarkable potpourri of folklore, with its many facets including everything from the philosophy underlying folklore research to meticulous documentation of methods and techniques employed in the presentation of a folk festival. Liscano has read widely in the literature of his field and has had much practical experience; his book is extremely interesting evidence of the maturity of Venezuelan folklore studies. —Richard A. Waterman

FOLKLORE Y CULTURA, by Juan Liscano. Caracas, Editorial Avila Gráfica, 1950. 270 p. Illus.

### HYBRID FAITH IN THE HIGHLANDS

MANY ANTHROPOLOGICAL STUDIES of isolated Latin American villages have appeared in the last two decades, but few have achieved the fresh viewpoint and deep penetration of Maud Oakes' *The Two Crosses of Todos Santos*. Despite her lack of formal training as an anthropologist, or maybe because of it, Miss Oakes has managed to present an extremely vivid picture of a community's outlook

on life. Some of the information she obtained is completely new to students of the Mayas' descendants.

Late in 1945, armed with a grant from the Bollingen Foundation, she set up housekeeping in the village of Todos Santos in the Cuchumatanes Mountains of northwest Guatemala, and proceeded to win over its Mam Indian inhabitants with her genuine friendliness and respect. As the eminent anthropologist Paul Radin points out in his introduction, the key to her success lies in this ability to establish rapport with her subjects and in her native insight.

Before getting into the religious practices—her main concern—she sets the scene with a few well-chosen facts about the physical appearance of the town, its patriarchal society, the relationship between Indians and *ladinos* (defined as people of Spanish customs and language), and so on. Without sentimentalizing on the situation, she reports that in that region an Indian is paid one dollar a week plus corn for food and a hut to sleep in for working on a coffee plantation; that for taking a mule load of cargo from Todos Santos to Huehuetenango—a two-day trip—a man gets one dollar and twenty cents; and that a maidservant who sleeps out and pays for her own clothes gets “sixty cents a month, in addition to two meals a day and an apron.”

When she gets down to describing the village's strange esoteric religion, Miss Oakes makes no effort to hide her methods of study, which may be a flaw from an artistic standpoint, but which, from an ethnological one, adds

*As calendar priest, “El Rey” Macario Bautista is top religious figure of Todos Santos. From Miss Oakes' book*



considerably to the worth of the book. The reader learns about the people's rites and beliefs chiefly through a series of directly quoted conversations between Indian functionaries and Miss Oakes and between the same functionaries and the author's *ladino* intermediary, Don Pancho, who got himself accepted as an apprentice *chimán* or shaman-priest. These rather complex conversations are left to speak for themselves. Those used to having their thinking done for them will look in vain for a glib set of conclusions at the end.

The main point, however—the tight merging of Christian and Mayan beliefs—cannot be missed even by the uninitiated. It is brought out in the excellent prologue describing the two symbolic crosses that stand before the church at Todos Santos—the tall, wooden one the Indians believe “came with the foundation of the world” and the short one of stone and adobe put up by a *ladino* mayor. Later, the combination of traditions comes out repeatedly in the conversations and even more clearly in the many prayers that are cited verbatim.

A good example of these hybrid prayers is the one pronounced over Don Pancho when he received his *chimán's* table (used for casting the sacred beans of divination and as an altar): “Ah, *malaya* [interjection connoting reverence] Cuman Dios, ah, *malaya*, Mundo, he is here for the table, for love, there is no dispute, Señor, he goes with a good heart. Give Don Pancho understanding that he may know your law well. Ah, *malaya*, Santa Justicia, be with us, receive this man with love. Cuman Noj, Cuman Ik, Cuman Tce, Cuman Ee, receive him, Señores, give health to Don Pancho, to his wife and to his family. Ah, *malaya*, Caballero K'oy, Caballero Bach, Caballero Cilbilchax, Caballero Xolik, visit Don Pancho with love, there is no dispute here, Señores.”

Miss Oakes smooths the reader's path with careful footnotes and a glossary, and if there is some repetition in these, it is not too regrettable in view of the complexity of the terms and practices. Not all the notes are in the interest of scholarship; on one page, for example, where a *chimán* predicts that “The day after tomorrow it will rain,” a terse footnote reads: “It did.”

In addition to the glossary, the appendix contains some illustrative incidents and legends that could not be fitted into the body of the text and charts of the town's sacred places, of the days for casting the divination beans, and of the meaning and appropriate prayers of the twenty days in the Mayan month. The book is illustrated with reproductions of ancient Mayan codices, some excellent photographs, and a map of northwestern Guatemala.

Though its lively style will give it wider appeal than the author had perhaps anticipated, this work was intended primarily for students of religion and primitive cultures. For armchair travelers, Miss Oakes has published a day-by-day account of her adventures at Todos Santos entitled *Beyond the Windy Place* (Farrar, Straus, and Young).—*Mary C. Reynolds*

THE TWO CROSSES OF TODOS SANTOS, by Maud Oakes. New York, Bollingen Foundation, 1951. 274 p. Illus. \$5.00

# OAS

## FOTO FLASHES



While Guatemalan-born painter Carlos Mérida painted new murals in Mexico City for the Centro Urbano housing project, Washington was privileged to view an exhibition of his works at the Pan American Union. On hand for the show with PAU Visual Arts chief José Gómez Sicre (second from left) were (from left) José Rolz Bennett, dean of the University of Guatemala's faculty of humanities; Alfredo Chocano, minister counselor of the Guatemalan Embassy in Washington; Maria Luisa Láinez, Mr. Chocano's private secretary; and first secretary of the Guatemalan Embassy Luis Díaz Gómez. Although closely associated with Mexican art—he at one time headed the Mexican Ministry of Education's Department of Folklore and Dance—artist Mérida won his international reputation with interpretations of his native Guatemalan Maya-Quiché culture.

A few hours before his recent Pan American Union lecture on "Latin American Physical Environment," Syracuse University geography professor Preston James (center) called at the office of OAS Secretary General Alberto Lleras (left). There he chatted with Cuban-born Dr. Roberto Esquenazi-Mayo (standing), of the PAU Division of Philosophy, Letters, and Sciences, and Brazil's Dr. Alceu Amoroso Lima, director of the PAU Department of Cultural Affairs. Later, Professor James told a rapt audience of the effects of environment upon various Latin American peoples, and urged an entire reappraisal of the idea that the tropics are uninhabitable.



The whole Hemisphere mourns the recent tragic death of Carlos Lozano y Lozano of Colombia at the age of forty-eight. Within his short life span he piled up an impressive array of achievements. A career lawyer and diplomat, he was acting President of Colombia in 1942, twice Foreign Minister (1943-44, 1946-47), governor of the state of Tolima, Minister of Education, Minister of the Interior, a national senator, minister to Spain, and ambassador to Brazil and Chile. Educated in Rome, Paris, and The Hague, as well as in his own country, Dr. Lozano y Lozano was a professor of penal, Roman, and administrative law. He was widely honored with decorations from numerous countries and was the author of many books, articles, and pamphlets.



To promote and facilitate the gathering of statistics throughout the Hemisphere, the Inter-American Statistical Institute recently held the ninth session of its executive committee at the Pan American Union. Gathered around the conference table are some of the foremost experts in the field. They include (from left): Stuart A. Rice of the International Statistical Institute; Herbert Marshall of Canada, vice president of the IASI; Halbert L. Dunn, IASI Secretary General; Francisco de Abrisqueta, IASI acting Secretary General; and the following Institute officials: Chile's Roberto Vergara, president; John B. Rothrock, technician of the Secretariat; and Panama's Carmen A. Miró, Venezuela's M. Pérez Guerrero, and Ecuador's Luis E. Lasso, all vice presidents.



During a plenary session of the Inter-American Economic and Social Council at the Pan American Union, OAS Council Chairman John C. Drier of the United States (standing) discussed formation of a special committee to study freight and insurance rates throughout the Americas. The purpose: to equalize rates and prevent excessive increases that might interfere with Hemisphere defense. The plan was incubated in a resolution approved last year in Panama at the Second Extraordinary Meeting of the Inter-American Economic and Social Council.

## TOWARD CENTRAL AMERICAN UNION

*(Continued from page 5)*

tried to achieve union through war and through treaties. So when another endeavor crystallizes, someone is always justified in saying, "That was tried and it didn't work."

But the circumstances have changed. Two of the principal causes for failure—foreign intervention and the constant possibility of war among the Central American states—have been removed. Today there can be no outside interference because the colonial imperialism of the last century, which led some countries to claim their interests were affected by international movements even in remote sections of the world, no longer exists. Also, the Organization of American States is in a position to check any intervention attempted within the Hemisphere. What is more, there can be no war among the Central American nations, just as technically there can be none in any part of the Hemisphere, if the powerful instruments of the continent's juridical and political system are used. In other words, what could not be done under the conditions that prevailed up to 1933 may very well be possible under the new conditions. To condemn Central American unity to failure simply because it proved impossible before the Montevideo Conference of 1933 would show a complete lack of realism and objectivity.



*Plantation railroad hauls bananas, a leading export, in Costa Rica*

In 1933 the principle of non-intervention became the cornerstone of the inter-American system, making possible the development and perfection of the Organization of American States. Since then we have also seen the creation of the United Nations and the consequent revolution in the concepts and procedures of international relations. World War II resulted in the shaping of nations out of dependent or colonial territories, undoubtedly a much more difficult task than re-creating a nation. And, in the case of Israel, a nation scattered for thousands of



*Mahogany logs head abroad from Nicaragua. Central American hardwoods are world-famous*



*Cacao, "food of the gods," may have originated in Central America, nowadays is a minor crop*



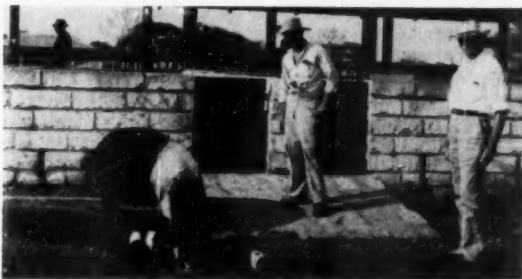
*Coffee is king in Central America, tops exports of every country except Honduras*



years over the face of the globe was put back together. Anything that happened previous to this series of events has no value except as history.

An article in the OAS Charter, based on a suggestion of El Salvador, encourages union in Central America or elsewhere. After providing that all American states ratifying it are members of the organization, the Charter states, perhaps unnecessarily but for that very reason emphasizing the problem, that "Any new political entity that arises from the union of several Member States and that, as such, ratifies the present Charter, shall become a Member of the Organization."

In August 1948—a few months after the Ninth Inter-American Conference in Bogotá—the governments of



*Practical farming is specialty of United Fruit Company's Pan American School of Agriculture in Honduras. School pays all expenses of students*

Colombia, Ecuador, Panama, and Venezuela signed a pact relating to the establishment of a Greater Colombian economic and customs union. Implementation of this pact, which is known as the Quito Charter, has moved slowly. Its goals were deliberately nonpolitical. In contrast to what is happening in Central America, the states that composed the original Greater Colombia have for the most part not officially favored its re-establishment,

*From the sapodilla tree comes chicle, basis of chewing gum. To gather sap, parties must penetrate Guatemala's Petén jungle*



*After earthquake destroyed its Carnegie-financed home at Cartago in 1910, the Central American Court of Justice, which functioned from 1907 to 1917, moved to the Casa Amarilla in San José. Also a Carnegie gift, it is now Costa Rican Foreign Affairs Ministry*

although this has occasionally been advocated by vague popular sentiments and futile intellectual movements. In the economic field, however, there is an experiment that is awakening much interest as an example of the possibilities of joint action: The Greater Colombian Fleet. Created in 1945 with public and private capital from Colombia, Ecuador, and Venezuela, it has unquestionably been a success from a financial standpoint as well as in terms of broader economic advantages. Here is something the new Organization of Central American States might well look into.

The Tenth Inter-American Conference, which will meet in Caracas in 1953, could do much to stimulate regional action, whether expressed in political union or in cooperation between areas with complementary economies. In my opinion, the OAS should take an active part by offering technical assistance to such regional groups. Its efforts would be more effective and coordinated, and it could make a decisive contribution to American unity by taking full advantage of existing possibilities—especially in places like Central America where there are such clear and precise foundations for re-establishing a national unity that was unfortunately but inevitably lost.

*Drying henequen fiber in El Salvador*



# Presenting our Ambassadors

Copyright Katherine Young



**Bolivia's Ambassador to the OAS, Luis Fernando Guachalla,** is a career diplomat who entered his country's foreign service at the age of twenty-two. Starting out as an attaché of the legation in Santiago, Chile, he rose to be chargé d'affaires there, and at the same time took a law degree at the University of Chile. Back in La Paz, he edited the newspaper *El Diario* and taught law for a time, then was off to Paraguay for his first stint as minister. In 1934 he was Minister of War for a short period and two years later was named Minister of Foreign Affairs. When he became Bolivia's representative in Washington in 1936, he was following in the footsteps of his father, who had held the same post thirty-five years before. He remained here five years as minister, then served two more as ambassador after Bolivia raised its Washington legation to the rank of an embassy. On home ground once more, he was Minister of Foreign Affairs in 1947 and again in 1949. Ambassador Guachalla was on the Bolivian delegation to the Eighth Inter-American Conference (Lima, 1938), the First and Third Meetings of Ministers of Foreign Affairs (Panama, 1939, and Rio de Janeiro, 1942), and the Conference for the Maintenance of Continental Peace and Security (Rio de Janeiro, 1947). He is a member of the American Institute of International Law, and has been decorated by Brazil, Chile, the Dominican Republic, Panama, and Peru, as well as by his own country.

**Roberto Heurtematte,** Panamanian Ambassador to the United States and the OAS, has made a name for himself as both businessman and diplomat. Born in Panama City, he was sent at the age of eleven to Connecticut, where he attended Rumsey Hall, the Hotchkiss School, and finally Yale University, winning his B.A. in 1931. Dr. Heurtematte comes naturally by his versatility, as his paternal grandfather went to Panama from France and carved out a successful career in business, while his maternal grandfather,

Manuel Espinosa, was one of the leaders of Panama's independence movement. Roberto Heurtematte started his career in the family-owned Heurtematte & Co., which numbers among its enterprises the famous "French Bazaar" department store. In the years that followed he worked his way up to top positions in some of the country's leading firms, and at the same time became active in agriculture and cattle-raising. He has been much interested in boosting agricultural output through mechanization, and introduced into Panama the modern, large-sized combine for harvesting rice. In 1944 he headed the Panamanian delegation to the Conference of Commissions of Inter-American Development held in New York, and in 1947 attended the Monetary Conference in London. At present, in addition to his duties as Ambassador, he represents Panama on the Board of Governors of the International Bank for Reconstruction and Development and the International Monetary Fund.



## PARADOX SQUARE

(Continued from page 11)

one or two street fights and the drama is ended. Immediately thereafter, the victorious faction seizes the public jobs, but without other vengeance. There are no proscriptions, or bloody trials, as is the shameful aftermath in Europe. . . ."

A new century brought independence from Colombia and still another role for Santa Ana Plaza. With the nation's birth and the coming of the U. S. canal builders, the dilapidated walls were finally demolished, and the city rolled forth like a pent-up flood till its waves licked Ancón Hill, athwart the base of the peninsula. From each side of Ancón Hill all roads now led to Santa Ana, the people's plaza, and then down Central Avenue to the Bóvedas, the seawall promenade above prison walls at the very tip of the peninsula.

During the Republic's first years, Santa Ana earned the title "Heart of Democracy," and though time brought fresh changes, this tradition lingers. So today, when a wrong is to be righted, a grievance aired, when prices are too high, meat or rice too scarce, politicians too venal, the government too oppressive, the cry still carries: "On to Santa Ana!"

What is the picture evoked by this name? What did Santa Ana look like during those first decades of the twentieth century, when its fame as the people's forum became established? As recent a visitor as Forbes Lindsay reported in 1909: "The church of Santa Ana bears every appearance of decay and neglect, inside and out." But then it had its face lifted. Its walls and foundations were repaired, it was scrubbed and painted. One of the Republic's first tasks was to beautify the city's weed-choked plazas, including Santa Ana. So mosaic walks crisscrossed newly planted flower beds and lines of young palms. Comfortable benches and a bandstand were added, and on Thursday and Sunday evenings music provided a counterpoint to raging political and philosophical discussions.

Writing about Carnival in 1913, Albert Edwards said: "The dress parade is in Cathedral Plaza. The fun—fast and furious—in Santa Ana. The confetti flies for four days and nights, and you do not get it out of your hair and clothes till Lent is half over."

In 1921, Hyatt Verrill wrote: "There is Santa Ana Plaza, with its graceful royal palms rising like concrete shafts above the tessellated tiled walks; with its mellow-toned old church in the background; with its dusky gamins and swarthy loungers on its ornate benches, and with its quaint kiosk where lottery tickets, sweets, cigarettes, bullfight tickets, postcards, stamps, and whatnot are sold by a dark-skinned señorita whose eyes are veritable midnight pools."

This was the background against which the intellectual giants of the Republic's youth flourished. Here Guillermo Andreve, Julio Arjona, and Ricardo Miró met to plan the daily *El Heraldo del Istmo*, the first literary enterprise of the new nation. Cathedral Plaza may have been the cradle of two independences, but the heat of argument now moved northward, and the old square facing the historic Cabildo was abandoned to strolling lovers and nursemaids.



Red Cross parade passes the plaza. Modern office building at back towers over dilapidated mansion of Count of Santa Ana



Santa Ana is favorite place for political demonstrations. In this one, sit-down strikers ask amnesty for Arnulfo Arias

The true gods of Santa Ana Plaza were its conversationalists. Through their park-bench orations, they created and swayed public opinion in the young nation. Some were illiterate. Others were chronic drunks. But lazy and untutored as many may have been, they left their imprint on the new generation just as effectively as the savants or the hard-working teachers in the normal school and the Boys' Institute.

One of these prophets was Juan Tadeo Muriel. Those were the days when the Liberal credo was most popular, and the military general Belisario Porras, later twice President, was its hero. Muriel had never worked a day in his life. He had not even attended school. But he would establish himself on his bench in Santa Ana and talk extemporaneously to all comers until midnight had come and gone. His needs were few—a bit of rice cooked with tripe in a Chinese restaurant, and plenty of liquor; he was satisfied with the cheapest to be had. He pressed his one pair of trousers under the board he slept on in a hole in the wall off Santa Ana Plaza. But lack of creature comforts did not disturb him. All he wanted, when sober, was time to read the great authors. Although he seldom traveled beyond the parish of Santa Ana, his thoughts ranged over the world. When he died, he left innumerable bits of paper on which he had written parts of the book he had planned to publish one day.

Muriel's philosophy was bitter. He hated a society that had offered him nothing but want. What is life, he would ask, but a ray of light, deceptive in its brilliance and ex-

tinguished all too soon? What is poverty but slow martyrdom, or work but humiliation? Honest sweat brings no honor and only benefits the master. The pittance so earned does not compensate the laborer for his hire. Let donkeys work—and men without the brains to know better. Today this philosophy might find few supporters, but there were plenty then, and Muriel's viewpoint influenced a generation of *santaneros*, who imitated his pose—affable, ingratiating, but a sly rogue just the same.



At Book Week celebration, Leónidas Cajar troupe gives open-air performance of typical Panamanian dances and songs in the plaza

In the person of José Llorente, the legend of Santa Ana bore ripest fruit. As humble in origin as Muriel and as little addicted to work, he never found life sour. His picturesque audacity opened the closest purse to his needs. In his piqué jacket and outsize beaver hat, Llorente sailed like a Moorish prince through the best salons of Panama, an emperor of the table, drinking the choicest wines and smoking only the best Havana cigars. President Porras well knew the value of this "Caruso of conversation" and the nightly court held around his bench on Santa Ana, and finally rewarded him with an aptly created "official position," Inspector of the Waters of Gatun Lake. Thus he no longer found himself under the occasional tiresome necessity of collecting old books and hawking them in job lots among friendly government departments. Unable to swim, he naturally made no effort to inspect his new territory but held forth on his accustomed bench where, President Porras never doubted, the Liberal Party came in for its fair share of praise.

Today Santa Ana's colorful mosaics have been replaced by concrete walks, and its relaxed informality has drowned in a swelling sea of traffic. Philosophy has fled before insistent truck and bus horns, the blare of loud-speakers, the piercing whistles of traffic cops. Tall structures of reinforced concrete elbow the wooden balconies of yesterday. Only the discolored, peeling mansion of the Count of Santa Ana holds its ground, its porticos an oasis where lottery vendors cluster with their stools. Opposite this fortresslike ruin, the office building known as La Pollera, with patterned mosaics as needlessly elaborate as a Panamanian *pollera* skirt, is an amusing contrast. La Pollera was built in the 'twenties, and its Spanish tile



Ancón Hill and Pacific entrance to the Canal seen in the distance beyond the now sprawling city

decorations are already an anachronism among the concrete and glass structures of modern Panama, like a fussy old lady in a physical-culture establishment.

A few bronze busts have been erected on the plaza, one to Amelia Denis de Icaza, who died in 1911. Although a housewife-mother-poetess in her lifetime, Amelia's influence is patriotic and political. Her "*Canto al Pueblo*," a chant to the common man, places her rightfully among Santa Ana's plebeian benches. But her lasting fame rests on her lyrical paean to Ancón Hill. And when her stirring lines "*Ya No Eres Mío, Idolatrado Ancón*" roll forth from Panamanian lips, the speaker is pretty apt to be looking, and none too cheerfully, at the landmark, which now lies within the boundaries of the U.S.-leased Panama Canal Zone.

Though the vogue of the sidewalk philosopher has ended, men still gather in Santa Ana Plaza. Across the street, foreign businessmen and political exiles crowd the Coca Cola Café, where they spend hours over a cup of coffee. Panamanians are more likely to be found in knots on the pavement outside. Nor are the park benches deserted. All day long they are occupied by men reading newspapers, talking, getting shoeshines, watching the passersby. Women seldom sit, but come and go in and out of the church, nerve center of the district.

When a mass meeting is called, Santa Ana is still the chosen spot. Several years ago the government decreed that all political rallies must be held in DeLesseps Park, a safe mile removed from the President's Palace and across the street from the Canal Zone. But the people rebelled, and Santa Ana has remained the accepted center for political and economic discussion. When National Book Week rolls around, the booksellers put up their booths in Santa Ana. At Carnival time a wooden platform is built for public dancing. When the students call a sit-down strike, they gather in Santa Ana to overturn vehicles whose chauffeurs stubbornly try to keep them moving.

On Santa Ana Plaza the potent student party known as the Patriotic Front has its headquarters. On May 9, 1951, when Arnulfo Arias was spectacularly overthrown, the most provocative speeches were broadcast from its balcony.

Swept clean and brightly painted, the church continues to attract its daily worshippers. A shoeshine boy unstraps his box for a quick prayer at a side altar. A pregnant woman kneels nearby. Sometimes two funeral services are read simultaneously in different parts of the immense auditorium, which dwarfs the knots of black-clad mourners clustered about the coffins.



Nothing within the garish church reminds visitors of its impressive past. The silver altar service that tradition says was the finest in Panama is no longer there. But a visit has its recompense, for in the handsome renovated tower is the three-hundred-year old circular staircase from Old Panama's famous tower. Its stone steps have inch-deep grooves that once felt the tread of Henry Morgan's pirates, climbing to the tower to scan the horizon for plate ships from Peru. The bells preserve the date 1676, when the first wooden church was raised on the site of Brother Gonzalo's humble hermitage.

The contrasts that have ruled throughout Santa Ana's history are much in evidence. It is bounded on the east by the chief shopping street, lined with the city's deluxe stores. Directly opposite the plaza are the glittering window displays of the French Bazaar, on the site made famous by the Metropole Hotel and Cabaret (Celia and Charlie Cantor, Props.) in the carefree decade of Canal construction.

The two streets that lead from Central Avenue, bounding the plaza on the north and south, house distinctly down-at-heel tailor, shoe, and stationery shops, fruit and grocery stores, and saloons, with middle-class apartments overhead. On the fourth side, behind the church, is the other side of the coin. Here the showcase city is lost in a world of tenements, where huge families crowd into a single sweating room. Here begins the worst stretch of slums in Panama, the section where tuberculosis rides high and morals low. These are the hapless folk to whom Santa Ana is spiritual parent. She stands with her back to them, shielding them from the curiosity of their "betters." Confident that her fancy façade hides their misery, she proudly faces the pageant of prosperity as it rolls down the city's main stem.

Santa Ana's paradox is plain. Founded by a rich merchant turned pauper hermit, the church building was started by a charcoal burner's son become bishop and finished by a slave trader who won nobility for helping his own victims enter Heaven. God's citadel in the eighteenth century was the nineteenth century's fortress of fratricide. In the twentieth, the outcast plaza became the center of the city's throbbing life. Worshipping women and scoffing men; politicians and manipulators; reformers, rakes, and reefer smokers—all forgather there. And though business and banking houses may monopolize the avenue on the east, it finds space to befriend the neediest people in Panama, who still huddle just across the park, on the "other side" of Santa Ana Plaza.

#### Answers to Quiz on page 47

1. Jamaica
2. Havana
3. Minnesota
4. Hernán Cortés
5. Avenida Rio Branco
6. Colón
7. Justo Rufino Barrios
8. Guava
9. Valparaíso
10. Balsam

## RADIO AND RECORDS

### Weekly Pan American Union Radio Programs:

**PAN AMERICAN PARTY**  
American Broadcasting Co.  
Wednesday, 11:30 p.m. EST  
WMAL, FM & AM, Wednesday,  
10:30 p.m. EST

**PAN AMERICAN SERENADES**  
Continental FM  
Friday, 8:30 p.m. EST  
Saturday, 3:30 p.m. EST

**PAN AMERICAN RECORD SHOW**  
Continental FM  
Wednesday, 8:30 p.m. EST

**PANAMERICANA**  
WGMS, Washington, D. C.  
Mon., Wed., Fri., 4:45 p.m. EST

### Latest Latin American Record Releases:

■ Brazilian music has always been hard to come by in the United States, so the new LP with Fon Fon, Brazilian-born singer now living in Paris, is a welcome addition. It contains: **BAHIA, DESEJO, PINTINHOS NO TERREIRO, REMEXENDO** (a *choro*), **PASSO DO GINGA, CHIQUITA BACANA** (a *marcha*), **TENO SECA, ZUMBA** (a *batucada*). These are not particularly new numbers, but are rendered in a far more genuine style than the Brazilian repertoire we usually hear. (London, LPB 433)

■ For fans of the *tamborera*, the ballroom version of the Panamanian *tamborito*, we recommend a recent release by the Conjunto Casino of Cuba, **EL CANGREJAL** (*The Crab Hole*). The Caribbean *guaracha* **LA MEDIA NARANJA** on the other side—borrowed from several children's songs such as *Ring Around the Rosey*—is also by the Conjunto Casino. (Decca 21357)

■ The Colombian *porro* from Cartagena, **MI CAFETAL** (Coffee Grove), very popular in the Caribbean area, has already been released in this country, with Los Magos; this trio sings another *porro* on the other side, **EL AGUACERO** (*The Downpour*). (Victor 23-5642). Another release of **MI CAFETAL** features the Hermanas Lima, who interpret the bolero **TE VAS, AMOR** (*You're Going Away, My Love*) on the other side. (Okeh 6859)

■ Carnival time has brought to the fore the conga lines of the *comparsa* (group of Cubans wearing similar costumes at Carnival), and the first conga recording in a long while, with the Cuban Trio Yara, **BABAE** (*Hummingbird*). Of interest as something that is fast disappearing is the recording of **AIRES CUBANOS** on the other side, in which the same trio uses old, traditional lyrics. (Victor 23-5641)

■ Tito Puente and his rhythm band offer a very danceable item in an instrumental mambo, **GUAJEO EN DOMINANTE**, with the popular Afro-Cuban *guaracha* **TATALIBABÁ** on the B side. (Tico 10-102)

■ The Trio Hermanos Rigual recorded in Cuba a rhythmic *somontuno*, **EL PANADERO** (*The Bread Man*), and one of those sentimentally worded mambos in which they specialize, **INDISCUTIBLEMENTE** (*Undeniably*). (Symphony 121)

■ The Puerto Rican singer Bobby Capó, accompanied by the orchestra of Avelino Muñoz, recorded in Puerto Rico a Latin American waltz, **ALONDRA** (*Lark*). On the other side, a modern mambo, **YA**, provides an interesting contrast. (Secco 7155)

■ Seldom are bolero lyrics based on more than fantasy, but we have run across a notable exception. Daniel Santos, who was doing time in a Havana jail, wrote a bolero while a guest of the city. Called **EL PRESO** (*The Prisoner*), it deprecates his loss of liberty and philosophizes along "what-became-of-my-friends" lines. On the other side, Celia Cruz and Bienvenido Granda sing with the Sonora Matancera the Puerto Rican hill-billy song, **EL PAI Y LA MAI**. (Secco 7160)

■ Las Tres Guitarras sing a *bambuco*, the poetic song form that Colombia gave the world during the romantic nineteenth century, **LOS CINES** (*The Movie Houses*); on the other side they interpret a waltz, **NO IMPORTA**. (Verne V-0692)

## MASTER OF SPACE AND TIME

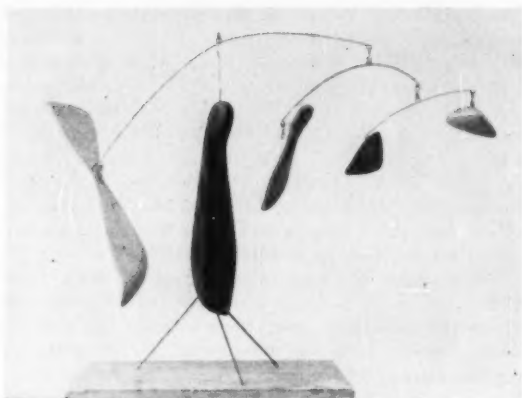
(Continued from page 15)

waiting for me, in work clothes, at the railroad station in a neighboring town. His corpulent figure and frosty hair contrast with his ruddy, happy face and smiling, youthful expression. He speaks both Spanish and French with a strong U.S. accent.

Calder is interested in Latin America and, though he has visited only Brazil and Mexico, speaks knowingly of all the American countries. Our character and customs are no mystery to him, and he enjoys having his work exhibited in the lands to the south. He has been officially invited to put on a show of mobiles in Mexico City, and hopes soon to carry out this project. You sense his feeling for Latin America as soon as you enter his house, for the only paintings I saw there, aside from an old realistic oil of his own and a number of canvases by his Catalonian friend Miró, were one by the Mexican Rufino Tamayo and another by the Cuban Wifredo Lam.

The house, peculiarly painted black, stands atop a hill. Two playful dogs came out to greet us. Calder's home has the comforts habitual in the United States, but its interior displays the attractive disorder, so human and welcoming, of the rooms of imaginative and not very conventional people. Surrounded by the artist and his family, the visitor soon feels at home. Various utilitarian domestic gadgets Calder has made with his remarkable mechanical ability are to be seen here and there. With a child's mischievousness, he has condemned the letters of

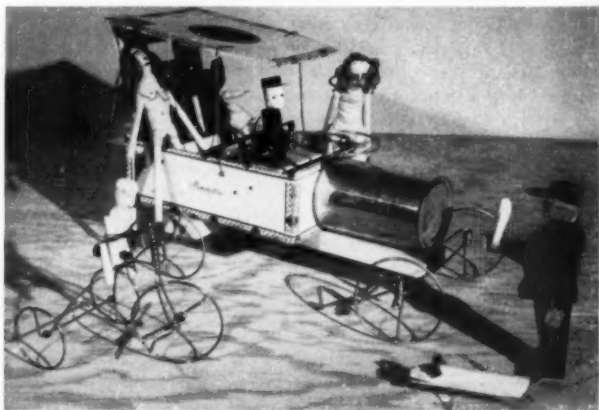
*Calder's work is well known and honored abroad. This creation is in collection of São Paulo Museum of Art, Brazil*



*Wood and wire are elements of this 1944 work, involving heavier-than-usual forms*

begging bores and the weird requests he often receives in the mail to the walls of the bathroom. One is a proposition, complete with manufacturing and cost statistics, for mass-producing his mobiles.

A few yards away from the house stands the large pavilion that serves as the artist's shop. A jungle of mobiles hangs from the roof, and the abundance of pendants, cords, and wires prevents you from distinguishing one from another. Mobiles on bases rise from the floor and mingle their many-colored foliage with that of the overhead forms. Recently, Calder has taken to underlining the dynamic conception of his works by means of gentle sounds. Music is also an art of time. But in these



*For Therapy Exhibition, Calder showed how patients could have fun while retraining fingers, using old cigar boxes and cans*

new mobiles, a sort of metallic vibration tells us "something is moving" as air currents stir them. It is like a noise of the stars, sometimes produced by the clash of the pendants themselves, sometimes by little copper gongs at the ends, which sound when hit by other elements.

This artist is moving farther and farther away from all reference to nature. His present works have nothing in common with the delicate figures of the *Circus*, unless

it be their aspiration to move. Although he still sometimes deals with the form of a plant, a bird, or a gondola, he is now trying to work out an expression of rhythms in the abstract. At the same time, his mobiles are a legitimate interpretation of the mechanical age in which he lives. With his work, Calder leads us to discover an inherent esthetic value in railroad signals and switches, in outdoor telephone wires, in television antennas, in all that abstract pattern of objects joined to or superimposed



*The artist poses with canine friends on steps of his unusual black house in Roxbury*

on nature, which establish a significant contrast, an enigmatic suggestion of relations of forms.

When you interpret the machine and the mechanical spirit, there is always the danger of falling into an inexcusably pedantic symbolic language. Calder, however, avoids this pitfall, adding a large dose of humor to the fluidity and spontaneity that characterize his works. But there is no preaching in his humor, because there is no mockery. Rather, it is a subtle penetration of the meaning of things, a personal commentary on motion.

Most of his predecessors in the kinematics of art sought the machine's beauty in devoted and submissive admiration. Calder, on the other hand, plays with it, treats it with familiarity, and, instead of blindly paying homage to the machine and painting its portrait, he draws a caricature of it, revealing its mistakes as well as its beauty. So, approaching it with healthy humor and constructive fantasy, he places more importance on the human power to feel and to create than on mechanics.

In his first mobiles, Calder used little motors to set his objects in motion. The metronomic regularity of the machines' action made these mobiles too exact, or rather, too monotonous, in their use of spatial relations. Later the artist decided to eliminate any external propulsion. To provide motion, he took advantage of the very struc-

ture of his sculptures, counterweighting the elements in such a way that movement would be produced spontaneously when the object was touched, or merely by slight air currents. Through following the laws of sculpture rather than of the machine, he achieved movements that trace imaginary volumes in space, producing what we could call "aerial" masses playing against each other in fascinating variety and offering endless possibilities.

In a note on Calder, the French painter Fernand Léger tells of wandering with him along the dead ends of New York streets full of the most assorted objects and rubbish, and he describes Calder's sharp eye for everything they passed. "It is wonderful," he exclaims, "that this big man, this hundred per cent American . . . has amalgamated and coordinated everything. [With all these elements] he has created plastic objects, then still smiling he puts his finger on a magic push-button, and quietly and gracefully everything moves."

Discussing some of his recent work, Calder told me how he goes about making his mobiles.

"First of all," he said, "I put down the form I want to develop in a sketch. Afterward I transplant it to the material I have selected for the final execution, seeking its equilibrium and making adjustments as I build it, but without letting myself be guided by inflexible scientific principles."

I refuted this, citing Calder's previous experience in engineering, but he insisted on showing his independence from science.

"The only help my artistic work receives from my mechanical knowledge," he maintained, "is the manual dexterity it gave me."

Unwilling to admit defeat, I opened the catalogue of his 1943 exhibition at the Museum of Modern Art in New York and showed him the flyleaf, which reproduced agile sketches of his works with a great many numbers.

Like a boy enjoying a prank, he burst out laughing and explained the mathematical enigma: "Those are the prices of the works that were in an earlier show."

As he laughed, the air moved some of his constructions and the little gongs resounded in a gay metallic clamor. For the first time, motion and sound have taken possession of the silent land of art, and they are marking out a path of infinite possibilities in the hands of this imaginative and jovial U.S. artist.



*With this elementary iron form, artist looks as if he were brushing up on engineering, his first profession*

## ARGENTINA'S PIONEER LIBERAL

(Continued from page 23)

the importance of the social element in historical evolution.

Thus was formed the *Joven Argentina* or *Asociación de Mayo*, which immediately spread to the farthest corners of the country. It lasted only a few months. Under the threat of Rosas' police, the conspirators disbanded and one after another went into exile. Even Echeverría, who did not want to emigrate—"Emigration," he said, "is death"—had to escape at the end of 1839, and from 1841 on lived in Montevideo.

So few meetings were held by the *Asociación de Mayo* that some have said its action was insignificant. Was it? Our opinion will depend on the importance we assign to ideas in the course of history. However much we may doubt the association's effectiveness in the history of external events, no one can belittle its value in the internal history of culture. Thanks to Echeverría and his group, Argentine romanticism took on the full form of a generation within the Spanish American literary movement. Romantic voices made themselves heard here and there throughout Spanish America, but only Argentina, in the 1830's, had a whole generation of young romantics educated with the same books and linked by the same attitude toward the nation's position in history. They were witnesses to the country's grave misfortunes, friends who through constant personal contact worked out a fundamental unity of viewpoint, who met for discussion and published journals, and who, when they declared the decrepitude of earlier standards, expressed their own hopes in a new style. Echeverría started them off with the necessary discipline.

Their accomplishments are astonishing. Argentina has had no other group like them, able to think on a grand scale. Besides Echeverría, it produced some of the most significant writers in Spanish American literature: Domingo Sarmiento, Bartolomé Mitre, Juan Bautista Alberdi, Juan María Gutiérrez, Vicente Fidel López. With them we can list the greatest lyric poet of that time—José Mármol, another Rosas exile, who did not belong to the association himself but was a personal friend of the members. Moreover, these Argentine exiles carried their romantic ideals to Uruguay and Chile and launched influential literary movements there. But important as this generation's purely literary contribution was (in novels, dramas, poems, essays, genre writing, history), we cannot separate that from its practical activities. It is a characteristic of all Spanish American culture that thought is applied to social reality and literature is at the service of justice. These Argentine writers who banded together in 1838 were to write the Constitution and become members of parliament and ministers, and at least two—Mitre and Sarmiento—were to be presidents of the republic.

Not only was Echeverría the introducer of the French library of romanticism and the organizer of an active group in the service of Argentine political liberty; he was also an original thinker. His general ideas came from Europe, but he Argentinized them. He was the first to

diagnose local ills and to prescribe specific remedies. "To be great in statesmanship," he said, "means to look at everything from the point of view, not of world civilization, but of the country itself." The liberal principles of the 1810 revolutionaries seemed excellent to him, but he saw that after the revolution the country had stagnated. The centralists had paralyzed national activity by wrenching it out of its historical orbit and subjecting it to universal panaceas. The federalists had crushed it under the weight of their ignorance and brutality. Youth's mission, then, was to rise above party hatreds, to study the soul and body of the nation and restore them to health through a dynamic plan of life.

"Not to abandon the practical field, not to get lost in abstractions, to keep the mind's eye fixed on the innermost recesses of our society, is the only way of doing something useful for the country and attracting proselytes to our cause"—in this spirit Echeverría developed his political program. He proposed to correct the abuses of capitalistic and agrarian property through socialism: "There is no equality where the rich class imposes its will and has more privileges than the rest; . . . hence the exploitation of man by man, or of the poor by the rich; hence the proletariat, the last form of enslavement of man by property." He proposed separation of church and state; scientific and technical progress; intensive education of the masses; immigration from Europe; land distribution; a tax on privilege; protection of the consumer; women's participation in social improvements; reform of the teaching system to produce useful citizens instead of empty academic titles; industrialization of the Argentine economy, but always subordinated to the emancipation of the working people, for "concentration of the wealth in a few hands would be abominable"; the fundamental freedoms of democracy embodied in a progressive constitution and code of laws. "Only those doctrines will be progressive for us," he wrote in the *Dogma*, "that, with the future in view, endeavor to give impetus to the gradual development of class equality and that are always in the vanguard of human advancement. We shall seek enlightenment from European ideas, but with certain conditions. The world of our intellectual life will be at the same time national and humanitarian; we shall always have one eye on the progress of nations and the other on the heart of our society."

Since 1852—the year of Rosas' fall—Argentine history has been the development of Echeverría's constructive, liberal credo. Until 1880 the country was governed by his direct followers—Mitre (1862-68), Sarmiento (1868-74), Avellaneda (1874-80)—who undertook to transform society through education, immigration, and technical-economic progress. After 1880, when Buenos Aires became the federal capital, Argentina underwent a rapid and profound change. Waves of immigration and the rise in population, commercial prosperity, the benefits of technology, investments of international capital, greater participation in world affairs, cosmopolitanism, and new habits of work altered, for better or for worse, the country's *criollo* physiognomy. But Echeverría's political philosophy continued to inspire the best civic movements.



# KNOW YOUR NEIGHBORS?

Answers on page 43



1. On May 14, 1494, Christopher Columbus discovered an island due south of Cuba where he celebrated a thanksgiving Mass. Originally named Santiago, the island is today called Jamaica, Puerto Rico, Haiti, or the Dominican Republic?



2. Monument on the Malecón in this Latin American city commemorates the sinking of the U.S. battleship *Maine* in its harbor on February 15, 1898. Is the city Cartagena, La Guaira, Havana, or Veracruz?



3. In addition to being the capital of Uruguay, Montevideo is a U.S. city in this north-central state bordering Canada. From its silhouette, do you know the state's name?



4. Conqueror of Mexico in 1521—for which he received governorship of New Spain—was Benito Juárez, Cabeza de Vaca, Hernán Cortés, or Miguel Hidalgo?



5. Main street of Rio de Janeiro, Brazil, is the tree-lined, mosaic-sidewalked Rua Direita, Avenida Rio Branco, Avenida Afonso Pena, or Paseo de la Reforma?



6. Photograph made when ———, the Atlantic port of Panama, was called Aspinwall after the builder of the Panama Railroad. Fill in blank with city's present name.



7. National hero of Guatemala is José Bonifacio de Andrada e Silva, Juan Rafael Mora, Miguel Larreinaga, or Justo Rufino Barrios?



8. Popular sweet throughout Latin America is paste made from this fruit. Is it mamey, pawpaw, guava, or mango?



9. The inhabitants of this Chilean city are known as *porteños*. Would you say they live in Valparaíso, Santiago, Linares, or Cauquenes?



10. Extraction of resin to be exported for use in medicine and cosmetics is an important industry in El Salvador. Is the resin called balsam, camphor, vanilla, or arrowroot?

## LETTERS TO THE EDITOR

### EYE OPENER

Dear Sirs:

AMERICAS' caption writer must have been dozing when he turned out the caption for the beautiful cover photo of the Basque dancers for the February English edition. There are *three* dancers; he mentions only *two*.

Ronald Duncan  
Arlington, Virginia

Since the above letter arrived before the Spanish edition had gone to press, our caption writer opened one eye and changed the caption according to Mr. Duncan's suggestion.



Dear Sirs:

Allow me to congratulate you on your striking cover photograph of the Basque dancers. However, if you look again, I believe you'll find *four* dancers instead of the three enumerated in the cover caption on the table of contents page.

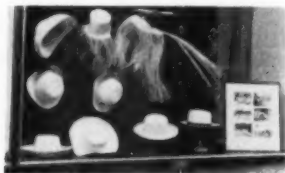
Rafael Gómez  
Mexico City, Mexico

Now our eyes are wide open. Look closely (see cut) and you'll notice that there are actually *four* dancers, though the body of one is almost completely obscured by the dancer in the foreground—only his arms and legs are visible.

### LOOK AT ECUADOR

Dear Sirs:

Perhaps your readers who are either living in or visiting New York City would like to drop by the Rockefeller Center office of the Colonial Trust Company to see the fifteen display windows devoted to Ecuador. Sponsored by the Ecuadorean American Association, Inc., the exhibit deals with leading Ecuadorean export products and transportation facilities. I am enclosing a photograph of one window that tells the story of the processing and manufacture of a "Panama" hat (see cut). Cocoa, coffee, bananas, rubber, balsa wood, tagua nuts, kapok, leather goods, tourism, air and sea travel information, and historical Inca relics are also on view there—on the Avenue of the Americas at 48th Street.



In conjunction with this exhibit, Arthur S. Kleeman, President of the banking house, has announced publication of another in its series of international monographs. Entitled *Trade With Ecuador*, it describes the economic necessity for increased U.S. purchases from the South American country, mentioning products that might profitably be imported into this country.

Arthur B. DeLauro  
Ecuadorean American Association, Inc.  
New York, N.Y.

## THE VOICE OF AMERICAS

Dear Sirs:

For some months I have been a regular reader of AMERICAS, and in my opinion, the magazine represents—at least for the Latin Americans—the strongest bond in their fight for peace and freedom. As a Colombian living in Argentina, I rely heavily on AMERICAS to keep me informed about goings-on in my country.

In the number at hand, the November 1951 Spanish edition (October 1951 English), I find an abundance of articles that clarify American problems. For example, "Partners in Progress," describing Nelson Rockefeller's activities in Venezuela. This private effort might have been based on the words of Pope Pius XI's encyclical that says: "Labor and capital must unite in common enterprise, for one without the other is completely useless." Perhaps the most important article in this issue is the one entitled "Accent on Youth—World Leaders Meet." For young people must know what to expect from the future, and to do this, those from different nations must join forces to understand each other better. But I guess my favorite article in recent issues of the magazine deals with history—"Racontours of the Conquest," the story of the conquistadors' adventures in their own words.

Luis Adalberto Mejía P.  
Buenos Aires, Argentina

### MAIL BAG

The following correspondents, in search of pen pals throughout the Hemisphere, have asked AMERICAS to publish their names and addresses:

Amir Maggi  
Rua 13 de Maio 527  
Pirajui, SP,  
Brazil

Mr. F. C. Gabriel  
1405 Sturm Avenue  
Indianapolis 1, Indiana  
USA

### GRAPHICS CREDITS

(Listed from left to right, top to bottom)

- Inside front cover José Gómez Sicre  
3 Ivan Spear  
4 José Quetglas, *Informaciones de El Salvador* (6)  
5 Nos. 1 and 3, courtesy *Informaciones de El Salvador*  
6, 7, 8 Courtesy Alfredo Mastrokalo, Corporación Peruana del Amazonas  
9 From *Gleanings of Pictorial Drawing Room Companion*, August 1851—  
Drawing by William LeBlanc—Flatau—Abraham Chertock  
11 Flatau—No. 3, M. R. Sánchez D.  
12 José Gómez Sicre—Courtesy Buchholz Gallery  
13 From *Art et Métiers Graphiques*, Paris—Herbert Matter, from  
Alexander Calder, by John Johnson Sweeney  
14 Herbert Matter—Courtesy Museum of Modern Art—Herbert Matter,  
Courtesy Museum of Modern Art  
15 Nos. 1 and 3, courtesy Buchholz Gallery—From Punch, London  
16 Ivan Spear  
17 Courtesy Frank H. H. Roberts, Jr.  
18 Courtesy Denver Museum of Natural History—Courtesy Smithsonian Institution—Courtesy American Museum of Natural History  
19 Courtesy Dominican Embassy  
20 Nos. 1 and 2, courtesy Dominican Embassy—Courtesy Hamilton Wright  
21 From *A Un Siglo del "Dogma Socialista"*, by Juan Antonio Solari  
22 From *Retorno de Echeverría*, by Abel Chineton (3)  
23 From *Retorno de Echeverría—From Echeverría y la Democracia Argentina*, by Alberto Palcos  
24, 25, 26, 27 Three Lions (except Nos. 1 and 13)  
31 Courtesy Junius Bird and American Museum of Natural History  
33 From *The Spanish Struggle for Justice in the Conquest of America*, by Lewis Hanke—Courtesy Carnegie Institution of Washington  
34 Painting by Ugaldé, from Agustín Tamsay collection  
35 From *Folklore y Cultura*, by Juan Lisca  
37 F. Adelhards (4)—No. 3, Wolf, *Semana*  
38 Nos. 2 and 3, courtesy Office of Inter-American Affairs  
39 No. 1, courtesy TACA—No. 2, courtesy OIAA  
40 Hessler Studio (bottom)  
41 Flatau—M. R. Sánchez D.  
42 No. 2, Flatau  
43 Helen Robinson  
44 Foto Peter Scheier, courtesy São Paulo Museum of Art—Courtesy Buchholz Gallery—Herbert Matter  
45 José Gómez Sicre (2)  
47 No. 1, from *The Odyssey of Cabeza de Vaca*, by Morris Bishop—  
No. 4, courtesy National Railways of Mexico—No. 5, courtesy Riva Putnam—No. 6, courtesy W. P. Tisdell—No. 9, courtesy Grace Line—No. 10, courtesy Ministerio de Fomento, El Salvador

Inside back cover Scott Seeger





The Inter-American Indian Institute was established by the First Inter-American Conference on Indian Life (1940), has its legal basis in a Convention, and is supported by quotas from ratifying governments, with its headquarters in Mexico City, Mexico. It serves as a clearing house for information on Indians and on methods of improving their social and economic conditions, undertakes studies, prepares reports and spreads information through publications concerned with all phases of the Indian problem. For further information or to order publications described below write THE INTER-AMERICAN INDIAN INSTITUTE, Calle Niños Héroes, N° 139, Mexico 7, D. F., Mexico.

EXPLORACION ECONOMICO CULTURAL EN LA REGION ONCOCERCOSA DE CHIAPAS, MEXICO, by Manuel Gamio. 1946. 46 p. and 3 maps. U. S. \$0.25.

THE HEALTH AND CUSTOMS OF THE MISKITO INDIANS OF NORTHERN NICARAGUA: INTERRELATIONSHIPS IN A MEDICAL PROGRAM, by Michel Pijoan. 1946. 54 p. U. S. \$0.25.

INDIOS DO BRASIL, by Amílcar A. Botelho de Magalhães. 1947. 96 p. U. S. \$0.50.

LA PIEDRA MAGICA. VIDA Y COSTUMBRES DE LOS INDIOS CALLAHUAYAS DE BOLIVIA, by Gustavo Adolfo Otero. A study of the folklore of this ethnographic group of the Altiplano. XX + 292 p. + illustrations. 1951. U. S. \$2.00.

LEGISLACION INDIGENISTA DE COLOMBIA. Critical introduction and compilation by Antonio García. 1952. 88 p. U. S. \$0.50.

PERSONALITY AND GOVERNMENT. FINDINGS AND RECOMMENDATIONS OF THE INDIAN ADMINISTRATION RESEARCH, by Laura Thompson. Preface by John Collier. 1951. XVIII + 230 p. U. S. \$2.00.

AMERICA INDIGENA. Quarterly publication of The Inter-American Indian Institute. Designed to foster the interchange of information on the life of Indians today and the policies and programs being developed on their behalf. Its supplement is the BOLETIN INDIGENISTA, which reports trimestrally on current events in Indian affairs throughout the Americas. The subscription costs for both publications are as follows:

Regular, U. S. \$2.00.  
Contributing, U. S. \$5.00.  
Sponsoring, U. S. \$10.00.